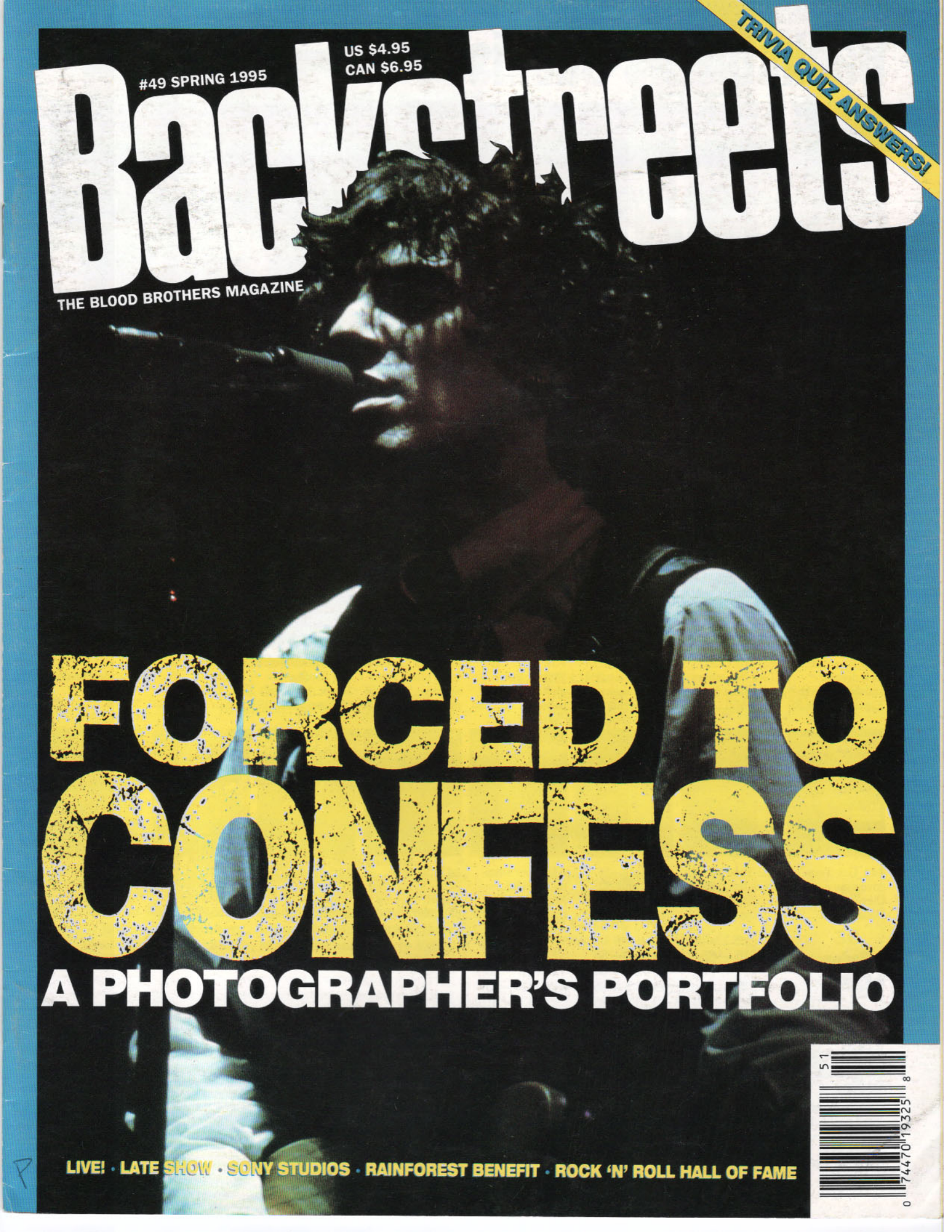
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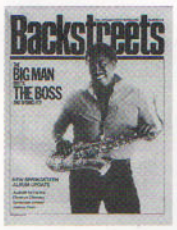

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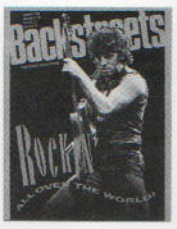

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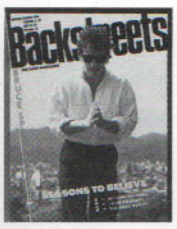

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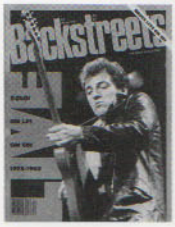

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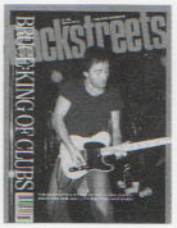

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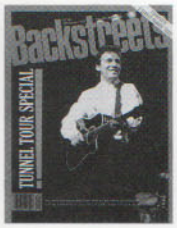

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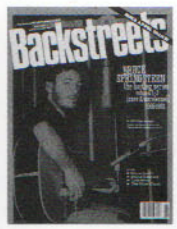

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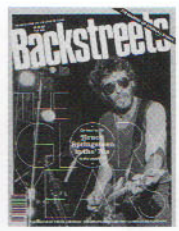

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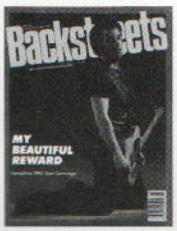

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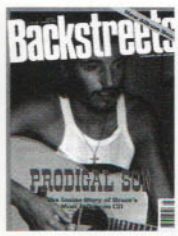

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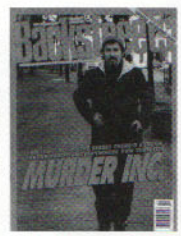

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Boston Music Hall, 3/25/77

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BRUCE SPRINGSTEEN
3/25/77 Boston Music Hall, Boston, MA
Paul Jay Plutzer Photo

LETTERS

READERS RESPOND TO GREATEST HITS

Dear Editor:

"Murder Inc."—finally! The wait has been long for this Springsteen song, but maybe the timing was, after all, impeccable. I relish most the Bruce who celebrates love and connection, but the political Bruce cannot be missed. Bruce, or his muse, conspired to debut the song just as one of the most ruthless memoranda in corporate history was seeing the light of day in some press releases.

Chase Manhattan Bank, in an Emerging Markets Report (Jan. 13), called for the Mexican government to "eliminate the Zapatistas" in order to keep Mexico a stable country for U.S. investors. The Zapatistas are a non-communist, indigenous rebel army in deep south Mexico, which has captured the imagination of hundreds of thousands of working people in Mexico and the U.S. because of their militant but tempered struggle for "simple justice, freedom and democracy." Many are armed only with wooden poles and rusty rifles; nothing like the "gold-plated, snub-nosed thirty-two" that Bruce mentions. (For the fuller story, see *The Nation*, March 6, 1995.)

The Chase memo doubts that peaceful negotiation with the Indians is feasible, and so counsels their "elimination." Much of incorporated America seemed to agree, and soon afterward some 50,000 U.S.-supplied Mexican troops tightened their enclosure of the Zapatistas. All through February, as Bruce's song broke onto U.S. radio, Mexico drove the Zapatista army and Indian civilians (some 20,000 to date) into the mountains and jungles of Chiapas. Starvation and death are quickly moving in on the children and weaker members, with outright war looming as a threat. "Murder Incorporated," indeed. Sing it, Bruce. Don't let us forget.

Mark McClain-Taylor
Princeton, NJ

Dear Editor:

Am I the only one who finds this *Greatest Hits* package perplexing? Who exactly is this for? The fact that it certainly isn't for his core audience makes it sound suspiciously like a Landau brainchild to get Springsteen's name back into the public mainstream as preview hype for the "real" forthcoming album. The songs stand by themselves of course, but removing these songs from the thematic context of their respective albums seems to undermine Springsteen's own convictions to making a particular statement with his own painstaking detail in sequencing his records. A couple "new" songs with the E Street Band are certainly welcome, but why, then, doesn't he want to go all the way and give us what we all really want, i.e., a career-encompassing boxed set of outtakes, alternates, etc. His reluctance to release such a potentially monumental package has been bemoaned by every Springsteen fan, but is still nonetheless dumbfounding. Besides, if someone really wants Springsteen's "greatest hits," why don't they just buy *Born in the USA*?

Ken Groulx
Kitchener, Ontario

Dear Editor:

I just got my copy of the vinyl copy of *Greatest Hits*. Now, the record makes a lot more sense. The key, again, is in the sequencing. The record follows the classic Bruce format: start the side with a loud rocker; end the side with a more reflective track. Take a look: "Born To Run" to "The River," "Hungry Heart" to "My Hometown," "Glory Days" to "Streets Of Philadelphia." However, the trend is reversed on the fourth side: "Secret Garden" to "This Hard Land." How'd that happen? That should have been reversed. But, it does make the song selection seem more in line with other Bruce albums. Anyone grumbling about the tunes on *GH* might want to rethink their criticism.

Fran Carroll
Hatboro, PA

Dear Editor:

The *Greatest Hits* version of "Glory Days" is rather severely truncated (about 30 seconds), but that's not all. Six songs have been significantly altered for the *Greatest Hits* release. Most startling is "Streets of Philadelphia," from which four measures of the intro and nearly a minute of the outro were chopped off, thus making the song very abrupt. Also obvious is "Human Touch," from which more than a minute is cut (this one I don't mind too much, since I never cared for the song).

Other edits include "My Hometown" and "Better Days," each of which was cut down by more than 20 seconds, and "Atlantic City," which was remastered to a different (slower) speed than the original (sounds better slowed down, to my ears, anyway), thus adding a few seconds to the running time.

For "Streets," this marks at least the fifth official mix (the *Philadelphia* album track, the single, the movie mix, and the video track being the others—all of which are different from each other and this one). All of the other changes to *GH* tracks appear to be for this release—that is, they are not simply old mixes from the original singles.

Matthew Orel
West Bloomfield, MI

Dear Editor:

I like three of the four new songs. I like "This Hard Land," but I prefer the 1982 version. The production was better and, let's face it, Bruce's voice ain't what it was before. "Secret Garden" is a very beautiful song—one of Danny's rare moments in the spotlight. It's been a long time since a Bruce song was that well-produced. If Bruce won a Grammy for the best rock vocal performance with "Streets of Philadelphia," I don't see how he could lose with "Murder Incorporated." However, I don't like Bob Clearmountain's mix; he should have completely dropped the piano out of this song. The guitar should have been up front in the mix from the beginning to end, as in the video.

Bruno Pelletier
Rimouski, Quebec, Canada

Dear Editor:

I could always understand why Bruce would hold off on putting out such an album—greatest hits albums always end up sounding like something by K-Tel. The songs are all good, but have nothing in common with one another.

Since I already have his "hits," I was looking forward to the four "new" songs. I'm not impressed with "Secret Garden" or "Blood Brothers." In fact, "This Hard Land" is my favorite on the

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disc—though not as good as the warmer-sounding live versions I've heard on tapes. "Secret Garden" sounds too much like "Streets of Philadelphia" for my money.

My favorite part: the liner notes. The notes reveal some humor, which comes through in interviews but not as much in his lyrics. I also enjoy the pictures, and how they sort of show a timeline of Springsteen and the band. But as good as the old stuff sounds, I'd really like to hear some new music.

Matt Conens
Medford, OR

Dear Editor:

I have a problem with putting new cuts on a greatest hits album. I know it gets neurotic collectors like me to buy the CD, but if you are going to do that, you'd better be *damn sure* that you have a hit on your hands. As much as I love them, I feel "Murder Inc." and "This Hard Land" should have been saved to anchor the boxed set that we're all waiting for. As far as "Secret Garden" and "Blood Brothers," they are nice songs, but *not* hits. Save them for the next album or put them on b-sides.

The one song on the album that bothers me the most is "Human Touch." It wasn't really a hit and it sounds derivative of a better, earlier, and more deserving song, "Tunnel of Love." If they had released "Man's Job" instead of "Human Touch," they might have *had* a genuine hit to include from that album. All in all, those of us who wanted this album learned a valuable lesson that Bruce taught us already: "With every wish, there comes a curse."

J. Lampert
Rockland County, NY

Dear Editor:

Like most, I wouldn't have chosen these particular 18 tracks. And of course, some of the segues leave a lot to be desired—wouldn't "My Hometown" be a better transition from "Atlantic City"? But all things considered, I love the disc and even if I don't agree with every decision, that's a small price to pay if *Greatest Hits* turns into a bridge to further work with the E Street Band.

What I find more questionable, though, is the marketing of the past few albums. Was "Human Touch" really the most sensible first single after a five-year dry spell? Wouldn't "Living Proof" have made a more powerful statement? And, after the success of "Streets," was "Secret Garden" (good, but not great) the wise choice to continue the momentum? Wouldn't "Murder Inc." or "This Hard Land" (one of his best and worth the price of the disc alone) have made more sense?

Don Zamora
Andover, NJ

Dear Editor:

I look at it from this point of view: It's an album-and-a-quarter. It's an album of hits and a quarter of a new album. People argue that their favorites aren't on the set, but the man himself said that this is a singles collection and is intended for more people to become familiar with his music. The four new songs are for the hard-core fans. I'll complain along with everyone else that "Rosalita" is not on this disc, but if it was bumped for a new song, I'm content. When the CD is on, I'll play the new quarter-album.

"Blood Brothers" is by far the best of the four. Ever since the first playing, I knew this song would last for a very long time and would probably be on my Bruce Top 10 list in a few years. Hell, it's probably number 10 now! The last minute of the song, when all the instruments are brought in and Bruce starts the harmonica ending, is amazing. It is truly a celebration of the new E Street Band.

It's great to have clean versions of "Murder Inc." and "This Hard Land," but to me these songs are ten years old. "This Hard Land" is better acoustic (1993 European tour). "Murder Inc." takes on new light live, and Bruce seems like a man possessed with the new guitar solo ending. It is a thousand times better live. Finally, four words to describe "Secret Garden": Big Man is back. One of his best solos.

Sean Curry
Ashley PA

Dear Editor:

If I'm not mistaken, you're now getting a lot of letters slamming Bruce for releasing *Greatest Hits*. Well, it's sad that in a maga-

Continued page 34

ORIGINAL SPRINGSTEEN TOURBOOKS

These officially-licensed tourbooks are out of print and have been unavailable anywhere since they were sold exclusively at concerts. Essential items and great gifts for any Bruce fan.

This 32-page color program features stunning color photos of Bruce on- stage and off, taken by Neal Preston, Annie Leibovitz, and others. Excerpt from Bill Flanagan's *Musician* story from May of 1992. Profiles on each of the new band members. Glossy covers, matte pages. A gorgeous edition.

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THE BACK STREETS

The Return of the Asbury Park Sound

The E Street Band

By Charles R. Cross

It was a moment that many Bruce Springsteen fans thought they'd never live to see: Bruce turning around to the E Street Band, yelling out "Two Hearts," and then hitting the first chord as they followed him into the song. Considering that it had been seven years since Bruce and the E Street Band played together, it was a moment—in the opinion of this one fan—that was long overdue.

When the report came this last February that Springsteen was playing with the E Street Band again, it overshadowed reports of the new Bruce album (not easy to do as Bruce fans wait a long time for any new album, greatest hits or otherwise). Though even a recording session was significant, we all waited for a reunion onstage, since Bruce Springsteen and the E Street Band have always been a live act before anything else. When the group played a surprise gig at Tramps in New York, it was such an emotional reunion that the music itself took a second seat for both fans and band alike. When the first astronaut walked on the moon, no one bothered to rate his technique.

The best was still to come. First the band did four tunes on David Letterman's show and then later that April night they played an industry-only gig at Sony Studios. The man who in 1975 said, "I don't play no private parties," (captured forever on the bootleg *Ain't Nobody Here From Billboard Tonight*) played to a crowd of Sony employees, big wigs at other labels, and staff members of *Billboard*. But despite the usual freeze-out of fans, a few die-hards snuck their way in and saw one of the highlights in the long, esteemed live history of Bruce Springsteen and the E Street Band.

It was a monumental performance and not just because Bruce and the band rose above the stiff industry crowd. If anyone ever raised any doubts about the ability of the E Street Band, they need only have seen the Sony Studios performance where the band—after a seven year set break—picked up the pieces right where they left them at the end of the *Tunnel* tour, and marched forward. With almost no rehearsal, little planning, and even little direction from Bruce, they used their instincts to power the show. And there were times when they sounded even better than they had seven years ago (perhaps because of the new E Street Band twin guitar assault of Nils Lofgren and Steve Van Zandt together).

After Sony Studios, it was clearer to me than ever that Bruce Springsteen belongs with the E Street Band, and vice versa. Though many of us longtime fans tried to buck up and accept the 1992/93 touring band—and there were are a few songs that the touring band excelled on (though none of the old songs)—we were basically in denial about the one obvious fact that we couldn't really voice: We missed the E Street Band. They have been such an integral part of Bruce's music over the years that you came to accept them as part of the family. I couldn't blame Bruce for wanting to try a new direction in his recording, and the songs on the 1992 albums that truly went in a different direction ("With Every Wish") were the ones I most enjoyed. And I'm willing to see Bruce try new things and that's one of the reasons I like both "Streets of Philadelphia" and "Secret Garden": The sounds and structures are different, refreshing and challenging after years of hearing Bruce play essentially the same kind of garage rock.

I accepted the two 1992 records and even thought at times that Gary Malabar was a damn fine bass player. But when it came to touring, it pained me the first few times I saw the 1992/93 touring band play parts that had been created by other musicians. Sure, it was fun seeing Crystal Taliefero (an incredible talent) play her miniature sax for the solo on "Born to Run," but it also left me feeling melancholy, as if something had been lost—and not just Clarence Clemons, the Big Man.

After Sony Studios it's clear to me that the melancholy of 1992/93 came not just from a sense of nostalgia or a desire for a return to the E Street past: Bruce is better with the E Streeters than without them. These are better musicians and the music was played better (less mistakes, more improvisation, more perfect notes, more connection with the audience). This isn't to say that I wouldn't buy a ticket to see the Grateful Dead back up Bruce (as long as they didn't do shitty Dylan songs), it's just to acknowledge that if Bruce is going to go out and play "Bobby Jean" every night, he couldn't possibly find a band to play the song with the skill and heart of the E Street Band.

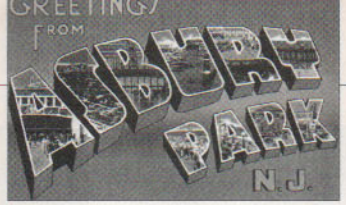
Watching how "Murder Inc." progressed from Tramps to Letterman to Sony Studios, you can see how the E Street Band works. The Tramps show performance was good: In an instant you knew this was a great drummer, a killer guitar player, a driving keyboard section with rhythm to back it up. They knew the song even if they hadn't played this number for over 10 years. And though "Murder Inc." at Tramps was good, it was still tentative in some places, with everyone not quite on their sea legs. On Letterman it was better, showing slightly more bravado.

But at the Sony Studios show, "Murder Inc." came alive. The first take was ten times better than the other two performances, but the second take was something else altogether: During the first ten seconds of this song it's clear THEY HAVE IT. Everyone in the band knows they have it. They've got it nailed and they know it—as does Bruce—and consequently they soar. This is a band that plays best when they have confidence, and by the second take of "Murder Inc." (the fourth pubic version of this tune), they had it down enough that they started to let the song breathe, to bring their own twist to the melody, to allow improvisation into the structure of the song. It became a "Bruce Springsteen and the E Street Band *song*" through live performance (as all of Bruce's best songs have come into their own through live shows). It became something more than it was as a studio recording.

During this second take of "Murder Inc.," Bruce decided at the last minute to give the guitar solo over to Nils and Lofgren's playing was inspired. Bruce had a huge smile on his face. Then Bruce goes back at it, jamming away crudely on his Fender in a style more like Neil Young than the guy from the Upstage. He breaks a string but keeps on playing and doesn't let up for a second. And for that brief moment, the rest of the world is suspended and Bruce has done what he's always done when he's at his best: created his own world within his art.

This was the same magic we saw on the 1978 tour: Unleashed from the Appel lawsuit, Bruce and the E Streeters rocked through what is universally considered the greatest tour in Bruce's career (and in my opinion, one of the greatest tours in the history of rock 'n' roll). They did it, though, by mixing up the sets, by playing different intros on different nights, by expanding the songs in the live setting (i.e., the long "Prove It All Night," "Backstreets" with "Sad Eyes" put in), by bringing strange covers in every night, by experimenting with different set lists and different opening numbers, by making each performance the equivalent of their emotional state at the time (and some of those shows were downright depressing but still moving, nonetheless). They

Continued page 7



Shore clubs for Summer '95

Jazz & Blues Fest Lures Southside

By Robert Santelli

After eight years of steady growth and rising prestige, the Jersey Shore Jazz & Blues Festival, now called the Bell Atlantic Jazz & Blues Festival, has become the largest annual outdoor music event in New Jersey. This year's three-day fest, held in Red Bank's Marine Park, June 2-4, was especially notable since it marked the first time that Southside Johnny has performed at the event.

Southside's appearance came as a complete surprise. Showing up backstage on Saturday afternoon with Jukes' guitarist Bobby Bandiera, Southside performed as a sideman to Bandiera, who had put together a full-blown blues set with his own band. After a blistering rendition of Robert Johnson's "Crossroads," Bandiera called Southside up onstage. Southside spent much of the next 45 minutes blowing the best blues harmonica of the festival and occasionally singing backup vocals, with Bandiera in the lead slot.

In addition to Bandiera, the Jersey Shore's other two top guitarists, Sonny Kenn and Billy Hector, also played the festival as they've done virtually every year the festival has been in existence. The Jersey Shore Jazz & Blues Foundation awarded its 1995 Lifetime Achievement Award to blues organist Jimmy McGriff. *Star Ledger* jazz critic George Kanzler and veteran jazz concert promoter Jack Livingstone each received a special Award of Merit from the foundation.

E Street Band bassist and Nashville resident Garry Tallent was in New Jersey recently. He was on tour with the Delavantes, whose acclaimed debut, *Long About That Time* (Rounder), Tallent co-produced with Mike Porter and Mike Clute. When Bob and Mike Delavante lived in Hoboken, NJ, their band was known as Who's Your Daddy, and without question it was one of the state's best roots-rock outfits in the late '80s. But when the brothers failed to land a recording contract, they moved to Nashville where they met Tallent and formed a working relationship that led to a deal with Rounder. *Long About That Time* is a terrific debut, as it contains a delectable mix of country, rock, blues, and folk music—all delivered with a strong twist of Jersey soul.

Shore tidbits: Longtime Jersey rocker Big Danny Gallagher is currently residing in Dublin where he has put together a band and is working the city's thriving pub scene. Gallagher was the frontman and lead singer for the Shore-based Lost Leader Band. . . . Bill Chinnock has just produced a hot demo tape for Maine bluesman Mark Miller. Chinnock built his own recording studio in rural Maine a couple of years ago and is working on various recording and songwriting projects, including one with the Doobie Brothers. But that hasn't stopped him from forming a band for a series of live dates in New England this summer. . . . Bobby Bandiera and Southside Johnny continue to write songs for the next Asbury Jukes album, though the band still does not have a recording contract. . . . Little Steven Van Zandt is currently on tour with Bon Jovi in Europe. Performing with Crown of Thorns, one of Bon Jovi's opening acts, as well as with Bon Jovi during the show's climax, sources say Van Zandt sounds great. Crown of Thorns leader/bassist was in Van Zandt's old group, the Disciples of Soul. . . . Veteran Shore keyboardist Stormin' Norman Seldin is currently recording an album with former Asbury Jukes' baritone sax player Eddie Manion and former Red Bank Rocker guitarist Billy Ryan.

If you're planning a visit to the Jersey Shore this summer, be sure to check out the Metro (formerly Cheers) on Broadway in Long Branch and The Saint (formerly O'Shea's) on Main Street in Asbury Park. Both clubs feature the best Jersey Shore rock, as well as lesser-known national acts that pass through the area. The Stone Pony (Ocean Ave., Asbury Park) remains the Shore's flagship club, though the Tradewinds (Ocean Ave., Sea Bright) is getting its share of top-notch bands these days. Southside Johnny and the Asbury Jukes are slated to play the club over the July 4th weekend.

Finally, this will be my last column as I will be leaving New Jersey for Cleveland in a few weeks where I will become Director of Education at the soon-to-open Rock 'n' Roll Hall of Fame and Museum. I will continue to write for *Backstreets*, concentrating on interviews and feature stories. It will be difficult to keep tabs on the Jersey Shore rock scene from 500 miles away, so the next time you read "Greetings from Asbury Park" it will be from my friend and fellow journalist Bob Makin, managing editor of *The Aquarian Weekly*.

You know, it's hard to imagine not living in New Jersey anymore, with the exception of my college years in California and a few stints living in Mexico and the Caribbean, I've always been a Jersey home boy. For a person who has practically defined himself by rock 'n' roll, especially Jersey rock 'n' roll, I'm leaving a lot behind me. But Cleveland isn't a bad place in which to re-settle. It's a great rock 'n' roll town that's about to get even better once the Rock 'n' Roll Hall of Fame opens, and Cleveland certainly appreciates Jersey music. I think I'm starting to feel better already.

SOUTHSIDE SUMMER DATES

7/1 The Bayou, Washington, DC
7/2 Kahoots, New Windsor, NY
7/3 Tradewinds, Sea Bright, NJ
7/28 Balloon Festival, Readington, NJ
8/26 Holyoke State Park, Holyoke, MA
8/28 Martells, Point Pleasant Beach, NJ
8/30 Club Maui, Philadelphia, PA
9/2 Spotlights, Weymouth, MA
9/3 Casino Ballroom, Hampton Beach, NH

Continued from page 6

did not play the songs into the ground. It was not autopilot. Bruce didn't use a TelePrompTer and didn't care if he forgot the words.

There was one point during the Sony Studios gig when Bruce was just wandering around onstage strumming the chords to "Boom Boom." It is the same way the E Street Band spent a thousand afternoons in rehearsal or soundcheck: screwing around, playing riffs that they all knew and loved, playing classic songs that were their influences. Bruce plays the "Boom Boom" chords a second time and Danny picks it up and plays with it. Ten seconds later Bruce has moved on to a different chord but the "Boom Boom" notes are still moving through the band and Roy Bittan hits it for a bit. I half expected the band to break into the song but Bruce was soon off to another riff and another song, this time one of his own.

Springsteen yells out for a second version of "Two Hearts" instead, "because the camera guys wanted it again," he explains. It is a chance for the band to jell once more, for Bruce and Steve to share the same mic, so close at times you wonder if they were Siamese twins connected at the lip. They touch. They shoot wads of spit at each other as they scream into the mic. They live the song as they sing it.

Two hearts are better than one. And if two are better, here's one vote that eight are the best yet.

NO LIPS

GIVE THE DRUMMERS SOME:

Ringo Starr and Max Weinberg appeared together on an episode of *Donahue*, taped on May 24. Max spoke of Ringo as his idol and inspiration, and the two talked about drumming (believe it or not), The Beatles, and Ringo's tour. . . . Strangely, the summer tour plans of Ringo's All-Starr Band have been some of the most-followed news of late by Springsteen fans. Clarence Clemons and Nils Lofgren were both slated to spend their summer on the road with Ringo, and their inclusion became one of the better barometers for E Street activity. When the All-Starr Band's official tour announcement was made in late April, Clemons and Lofgren were no longer on the list—good news, but puzzling, with Bruce still claiming there would be no tour. But this seems to be a case of not seeing the forest for the trees: Reports say Bruce is convening the E Street Band not for a tour, but to record a new studio album; sources suggest that the guys are only waiting for Little Steven's return from Europe. . . . As Jon Bon Jovi tours the Continent, Little Steven is getting a fair share of the spotlight as well. Bon Jovi has been calling him onstage for a few songs, saying that if it weren't for Steve "there wouldn't be no B." In addition, "S" has been joining the "B"'s opening band, Crown of Thorns, formed by former Disciple of Soul Jean Beauvoir, for such classics as "Voice of America," "Lyin' in a Bed of Fire," and "Salvation." . . . A *Backstreets* subscriber was able to chat with Little Steven on the night of the video shoot at Tramps, and passed along news that Steve's new album was finished but not yet mixed. Guest musicians on the record include Adam Clayton on bass and Jason Bonham on drums. No performance by Springsteen on the record as of mid-March, but as Steve himself put it with a wink, "Ya neva know."

I TURN ON THE RADIO:

Southside Johnny is also taking a jaunt to Europe this year. In addition to that and his stateside gigs, he's cut a song for an upcoming Peter Green tribute album, recorded with the Uptown Horns. . . . Garry Tallent has been busy at his Moon Dog Studios in Nashville, producing no less than four albums that were released in March: The Floating Men's *Invoking Michelangelo*, Steve Forbert's *Mission of the Crossroad Palms*, the Hoopsnakes' *Jump In and Hang On*, and The Delavantes' *Long About That Time*. . . . Shane Fontayne will be touring with jazz artist Chris Botti. He also played on Botti's latest album. . . . "I am so frightened. It's like someone reached into your brain, plucked out your most secret fantasy, and gave it to you." No, Melissa Etheridge wasn't talking about Fontayne's upcoming tour plans, that's what she said before her *Unplugged* performance with Springsteen. Her "Thunder Road" duet with Bruce received some airplay on New York's WPLJ, and the song got a "phenomenal response" from listeners. But when that response included numerous calls to MTV, asking if the unplugged "Thunder Road" was available on CD, WPLJ was ordered to stop playing the song. It's been speculated that a release may be difficult to put together, since the two artists are on different labels. Luckily for fans, where there's a will to make a buck there's usually a way, and the song is already on two bootleg CDs.

ACROSS THE BORDERLINE:

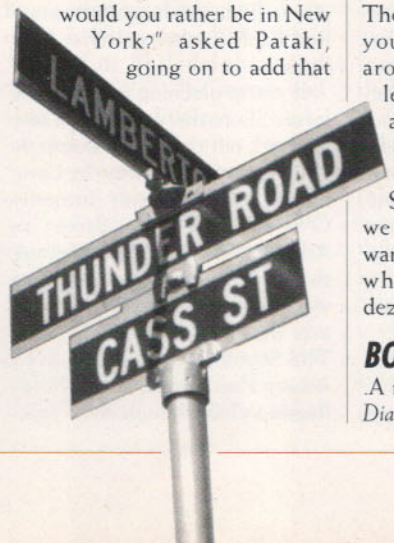
NY Governor George Pataki recently responded to NJ Governor Whitman's claim that Jersey had created many more new jobs in recent months than New York. Pataki had a few things to say about the neighboring Garden State: "Would you rather be in the swamp of New Jersey, or would you rather be in New York?" asked Pataki, going on to add that even Jersey native Bruce Springsteen left the state. As NJ Governor Whitman's spokeswoman replied, "He sure as hell didn't move to New York.". . . Maybe New York should try honoring him with a street name. It's now official: Trenton's Cass Street, location of Waterfront Park (home of the Trenton Thunder AA baseball team), now bears the additional name "Thunder Road" and the new sign to prove it. . . . They just don't write 'em like that anymore: In the press kit for Greg Kihn's latest album, *Mutiny*, Kihn talked about "Rendezvous," given to him by Springsteen years ago. Says Kihn, "Springsteen and I would always go and see each other whenever we played in the same town. One night I was playing at the Roxy in Hollywood and he came by and said he had a song for me. Back at the hotel I was sitting by the pool at two in the morning and he came out and taught me 'Rendezvous.' He said, 'When I wrote it, I thought of you and The Knack, but I'm giving it to you because I think you'll be around longer.' I never really learned the bridge right until about a year ago when I was doing a special songwriters' show on the East Coast. Springsteen stopped by and we jammed all night and afterwards I said, 'By the way, exactly what is that bridge on 'Rendezvous'?'"

BILLY SMITH PHOTO

A couple of drummers sittin' around talking

BOOKS OF DREAMS:

A new book from Rizzoli, *Photo-Diary*, collects many of the photographs taken by Lynn Goldsmith, including, of course, a section on her old flame, Bruce Springsteen. In addition to her photography the book features writing by Goldsmith on each of the subjects. One of the more revealing photos, a shot from 1977, apparently shows Bruce starting to pull down his pants. Goldsmith had this to say: "He thought it was funny. I was angry. I told him that if he ever took his clothes off for any photographer he was putting himself in the position where one day the pictures could be published." . . . Selected features from *Crawdaddy* magazine have been compiled in a new book called *Very Seventies*, including Peter Knobler's early feature, "Who is Bruce Springsteen and Why are We Saying All These Wonderful Things About Him?". . . A new rock book by Gavin Edwards, *'Scuse Me While I Kiss This Guy*, collects misheard lyrics from rock songs. Included are such earnest and heartfelt Springsteen lines as "Everybody's got a hungry horse" and, from "Streets of Fire," Bruce's confession that "I'm with liverwurst sandwiches" ("I live now, only with strangers"). Edwards doesn't mention our favorite, the E Street classic, "Tent Devil in the Freezer.". . . You may remember Marc Eliot as the author of a similarly accurate Bruce Springsteen book, the infamous *Down Thunder Road*. Eliot has set his sights a little higher with his latest outing, which takes as its subject Kato Kaelin. 'Nuff said.



THE NEWS

Bruce hits the Big Apple

Four Grammys for Springsteen

Springsteen's first performance since the release of the well-timed *Greatest Hits* was the following night at the 1995 Grammy Awards. Springsteen opened the show at the Shrine Auditorium in Los Angeles with a rendition of "Streets of Philadelphia" that by now is very familiar to anyone with a television, down to the same blue lighting. The only thing that seems to change is Springsteen's backing band. For the Grammys, it wasn't exactly the E Street Band, as host Paul Reiser would have had us believe, but Springsteen once again added another E Streeter to the lineup. In addition to Roy Bittan and Max Weinberg (who joined the "Streets" band at the MTV Music Awards), Garry Tallent came aboard on bass. Bobby King was still on backup vocals, along with L.A.-based session musician Donnie Gerrard.

Springsteen was clearly the big winner of the night, taking home four Grammys (Song of the Year, Best Song Written Specifically for a Motion Picture or for Television, Best Rock Song, Best Male Vocal). Two of the awards were presented earlier in the day, but viewers got to see Bruce accept the other two on the air. For the Song of the Year award, Bruce began by thanking "all those disparaged and mysterious Grammy voters out there, wherever you are... and whoever you are." He closed by thanking "...my fans, whose passion and support has given great meaning to the work I've done, and the folks who have come up to me in restaurants and on the street who've lost their sons or their loved ones or their friends to AIDS and said that this song meant something to them."

In accepting the award for Best Male Rock Vocal, Springsteen showed he was taking all this with a grain of salt: "I'm not sure this is a rock vocal; you stick around long enough and they give these things to you, I guess." But he wrapped up his acceptance on a more solemn note, "in memory of Kristen Carr, whose spirit is in this song."

The following week Springsteen made another appearance at Tramps, joining Dave Pirner and Soul Asylum for one song. Bruce was spotted hanging with Little Steven at the bar earlier in the evening, and he eventually made his way onstage to jam with the band on a cover of "Tracks of My Tears." Springsteen came up in *Rolling Stone*'s recent cover story on Soul Asylum, mentioned as a "sometime late-night confidant" of Pirner's.

The next two shows that Bruce apparently played are still somewhat of a mystery. Word was that Bruce played the Hollywood Palladium in early March, a private benefit for his childrens' school. Lionel Richie was also said to have performed, and it was reported that the Tractors were the backing band. Another of the sneakier Boss sneaks of recent months came at one of Bruce's favorite haunts, L.A.'s House of Blues. Springsteen reportedly joined The Blasters on guitar for five songs, including "American Music" and "High School Confidential."

April 5 was a busy day for Springsteen and the E Streeters, and much more in the public eye. From Letterman's Ed Sullivan Theater that afternoon over to Sony Studios that night, they played their first two gigs since Tramps, and both in one day. One week later was yet another New York appearance from the Boss, when Bruce joined such big names as Sting, Billy Joel, James Taylor, and Elton John for the Sixth Annual Rainforest Benefit.

A little over a month later, Springsteen, Joel and Sting played at the same event once again, this time on the West Coast at the wedding of Don Henley and Sharon Summerall. Bruce performed "Beechwood 4-5789." Also entertaining at the reception in Malibu were John Fogerty, Jackson Browne, and the groom himself.

BOSS SNEAKS

•3/1/95
Streets of Philadelphia
Shrine Auditorium, L.A., CA

•3/6/95
Tracks of My Tears
w/ Soul Asylum, Tramps, NYC

•3/11/95
??
Hollywood Palladium, CA

•4/1/95
American Music
High School Confidential
??
w/ the Blasters, House of Blues, L.A., CA

•4/5/95
Money (That's What I Want)
Tenth Avenue Freeze-out
Murder Incorporated
Secret Garden
Ed Sullivan Theater, NYC

•4/5/95
Secret Garden
Blood Brothers
This Hard Land
Murder Incorporated
Streets of Philadelphia
Prove It All Night
Two Hearts

Blood Brothers
This Hard Land
Murder Incorporated
Streets of Philadelphia
Darkness
Bobby Jean
She's the One
Badlands
Cadillac Ranch
Two Hearts
Thunder Road
Sony Studios, NYC

•4/12/95
The River
Streets of Philadelphia

I'm Turning Into Elvis
Viva Las Vegas
Burning Love
Now or Never
Jailhouse Rock
Mystery Train
Carnegie Hall, NYC

•5/20/95
Beechwood 4-5789
Malibu, CA

the backstreets jukebox

1. **Bruce Springsteen**
"Secret Garden" single
Columbia (CD5)

2. **The Jayhawks**
Tomorrow the Green Grass
American (CD)

3. **Klark Kent**
Kollected Works
IRS (CD)

4. **Foo Fighters**
Foo Fighters
Roswell/Capitol (CD)

5. **Jonathan Richman**
You Must Ask the Heart
Rounder (CD)

6. **Thomas Jefferson Slave Apartments**
Bait and Switch
Onion/American (CD)

7. **Belly**
King
Sire (CD)

8. **Patti Smith**
Easter
Arista (LP)

9. **Bruce Springsteen**
Born in the USA
Columbia (CD)

10. **Built to Spill**
There's Nothing Wrong with Love
Up! (CD)

10 Monster Discs to Play Today and Everyday

PERFORMANCE

A Day in the Life

4/5/95: Two for the Road

By Christopher Phillips

The payoff to Bruce's "We'll see ya... when we see ya!" Tramps sign-off came sooner than expected: It was just over a month later, on the coldest fifth of April in New York City history. With Bruce heating things up—not one but two shows being filmed in the city on one night—fans had plenty of reason to brave the elements.

LATE SHOW

While that night's Sony Studios gig was still somewhat under-wraps, CBS had run ads earlier in the week confirming that Bruce would be playing on *Late Show with David Letterman*. But the question remained—would he bring the band? The throng waiting outside the theater on Wednesday afternoon received the answer, and here at *Backstreets* on the other side of the country we were called with minute-by-minute updates: "Little Steven just got out of the car!"

The entire E Street Band arrived, signing autographs (and heightening anticipation) before making their way inside. When ticket holders were able to go into the lobby out of the cold—not that it's generally very warm inside the Ed Sullivan Theater—some could hear Bruce and the band run through two rehearsal takes of "Murder Incorporated," one of the two songs that *Late Show* would air in their entirety that night.

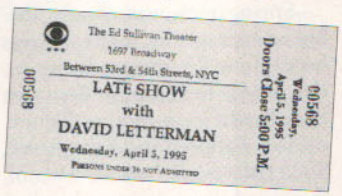
For Letterman to let a musical guest go on for an extra song on the air is unusual enough, but on this most unusual of nights the studio audience was treated to no less than four songs from the Boss. Some were more complete than others: The first, "Money (That's What I Want)," was just a snippet. As Springsteen and the E Streeters came out during a commercial break, Paul Shaffer and his CBS Orchestra were going through the Beatles song; in one of the several highlights of the taping that no one at home got to see, Springsteen stepped up to the microphone to sing, and the Big Man joined in on sax.

That lasted under a minute, though, and when the break was over Letterman officially introduced Bruce and the band. "Murder Inc." was first of the broadcast songs, and quite simply, it rocked. Most people's first real glimpse of Bruce live with the reunited E Street Band made it clear once again what a difference this band makes, with Clarence's awe-inspiring presence, the tightness of the rhythm section, and Mighty Max in particular slamming the song to a close. Shaffer then counted off into "Tenth Avenue Freeze-out," and Bruce and the band jumped at the chance, but out in TV-land we were quickly shuttled off to commercials. When the show returned Bruce and the band were still going with "Tenth Avenue," stopping only reluctantly after "the Big Man joined the band."

Bruce rocks the Sony Studios show.

Sony Studios: The Big Man gets his chance to wail.

The Letterman show was a potent, even surprising reminder of just how powerful and important the Big Man's presence is onstage with Bruce. Not to mention his horn-playing, which was an integral part of the next song, "Secret Garden." Due to no lack of effort on Springsteen's part—Bruce and the band were clearly giving their all—this song seemed to lack something in its live performance. But when Clarence came in with his ethereal solo to close the song and the show, it felt like everything finally came together.



SONY STUDIOS

As exciting as the Late Show was, it was really just a warm-up for Bruce and the band that night, as well as for the very few fans who were lucky enough to catch both gigs.

Fast forward just a few hours, to the Sony Sound Studios at 53rd and 10th, the site of a real 10th Avenue Freeze-out. A group of fans stood outside in the cold, risking frostbite, pneumonia, and the chance that the entire show might go by without a shot at getting in the door.

Inside, several hundred people were gathered, largely journalists and record industry-types, but a few celebrities—Meat Loaf, Sean Penn, Elle Macpherson, members of Soul Asylum and others—and a few fans as well. Bruce came onstage and greeted the expectant crowd: "First, we're gonna

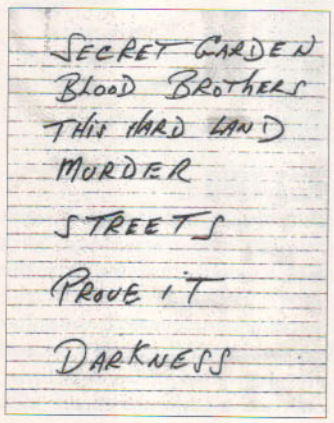
do some stuff we're *supposed* to do... then we're gonna do some stuff... we're *gonna* do." With that, the show started off, as Bruce said, in "a mellow mood," with "Secret Garden" and "Blood Brothers" as the opening two.

From there they went through the other new songs, which included some mean slide guitar from Nils on "This Hard Land," as well as the first full-E Street Band treatment of "Streets of Philadelphia." "Prove It All Night" and the first take of "Two Hearts" closed out the stunning first set, the crowd's first taste of the old E Street catalog and just an appetizer for what was to come after the break.

A security guard outside had told some waiting fans that he'd be happy to let them in, but he just couldn't let anybody enter without a liminated pass. Inexplicably, some audience members began leaving at halftime; a few fans, still outside hoping to get their hands on some laminates, got a lucky break.

Those arriving late got to see many of the songs from the first set repeated, since after the break Bruce and the band ran through most of the new songs again for the sake of the rolling cameras. Then, with the "supposed to do" stuff mostly out of the way, "Darkness on the Edge of Town" kicked off an incredible series of E Street classics. Bruce had even asked for requests, resulting in an impromptu performance of "She's the One," and they closed the show with "Thunder Road."

Back outside, after a long day and in the freezing cold, Bruce stopped before getting into his waiting car and walked over to the assemblage of fans—some got in to the show, some presumably did not—and autographed something for everybody.

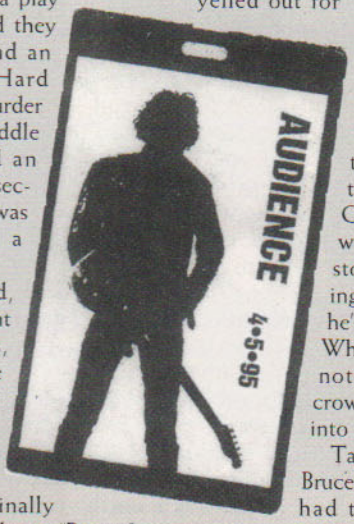


SONY STUDIOS: A FRONT-ROW, EYEWITNESS ACCOUNT

By Ben Lazar

There are rare moments in life when you understand that you're enjoying one of the most incredible moments that you've ever experienced and that you're amazingly lucky to be witness to it. Such a moment happened to me on April 5, as I was one of the few lucky fans to attend Bruce's reunion show with the E Street Band at Sony Studios in New York City.

Standing in their pre-*Tunnel* tour places, Bruce and the band opened with a version of "Secret Garden" that was nearly identical to the recorded version. Next was a preview of a funny new song called "I'm Turning Into Elvis"; after the laughter subsided, Bruce said, "We're gonna play that one one verse at a time" (and they did). After "Blood Brothers," and an impassioned version of "This Hard Land," the band played a great "Murder Incorporated." Bruce gave the middle guitar solo to Nils and played an amazing closing solo. Following a second verse of "Turning Into Elvis," was "Streets of Philadelphia" with a Clarence solo to end the song.



After "Streets," Bruce inquired, "Any requests?" and the crowd went bananas. Several Bruce classics, released and unreleased, were requested, eliciting varying degrees of amusement from Bruce. I yelled out "Backstreets," and Bruce turned to me, looked me straight in the eye, and said... "Maybe." Bruce finally counted off, and the band slammed into "Prove It All Night." Being in the front row was amazing; when Bruce played the closing solo, he went out onto the lip of the stage right in front of me. My face was about two inches from his guitar! The first big surprise of the evening came next when the band went into "Two Hearts." Watching Bruce and Little Steven share a mic and sing together was incredibly emotional. The band sounded phenomenal, especially Max, who is really playing better than ever.

The band then took a 25-minute break and came out for round two. Springsteen explained that because this was a taping for a broadcast, they were going to have to replay some songs, so out came second versions of "Blood Brothers," "This Hard Land" (with amazing harmonica), and an absolutely monstrous version of "Murder Inc." Bruce broke a guitar string during the solo (I was so close the loose string hit me a couple of times), and Max went nuts on his drums. After a second version of "Streets," the band pulled out a wonderfully anthemic version of "Darkness."

I can't adequately describe the intensity of the emotions in the small studio. The band members kept looking at each other while they were playing, exchanging grins, winks, and very boyish smiles. Thankfully, it wasn't a nostalgia show: Whatever each E Street member (including Bruce) had undergone since October of 1989 was clearly part of their playing. They didn't sound exactly like they did in the past, and they played as though they were aiming forward instead of looking back, with an understanding of how special the chemistry is between this group of people. There wasn't a note played that was taken for granted by anyone in the room, and the audience was enchanted. As for me, I kept telling myself such things as "I can't believe I'm here," "Cherish this moment," and "Bruce is *right in front of me!*" I knew that I was witnessing a once-in-a-lifetime event; it was literally a dream come true.

When "Darkness" ended, the band paused, waiting for Bruce to decide what was next. The audience requests came fast and furious. Someone yelled out for "Incident on 57th Street," and Bruce shot them a "give me a break" look. Finally, a band member (I think it was Max) called for "Bobby Jean." Initially, I was a bit disappointed, as the song is not one of my all-time favorites, but when Clarence hit his solo it made it worth it. Bruce, Steve and Nils all stood opposite Clarence, watching him intently with a "let's see if he's still got it" look on their faces. When the Big Man held that long note at the end of the solo, the crowd erupted and the band broke into enormous grins.

Taking a request from the crowd, Bruce called for "She's the One." Roy had to play the chords from the song's bridge on the piano to remind Bruce how to play it. Bruce ran through the chord changes and asked Roy, "So we go through that twice?" Springsteen went straight into the song, despite several cries for "Mona," "Who Do You Love," and "Not Fade Away." The ending was botched a bit, but it was still a thrill just to hear it played. After "Badlands" and "Cadillac Ranch," complete with the doo-wop break, the video crew director asked Bruce for another version of "Two Hearts" for broadcast purposes. Springsteen obliged, and the crowd was treated to an absolutely killer version. Bruce and Steve attacked the song for everything it was worth; it was easily the highlight of the show. It captured the spirit of what Bruce and the E Street Band are all about: the search for connection; the discovery of new dreams to replace the old ones; understanding the past, but eagerly looking toward the future.

"Thunder Road" closed the show, and to be honest, it was a bit anticlimactic. Despite it being played in a full-band version, Bruce sang it like the acoustic version and it confused both the audience and the band a little bit. Still, it was phenomenal to see Bruce, Clarence, Nils, Steve, and Garry dance at the lip of the stage like old times. And while I was originally skeptical of the reunion between Bruce and the band, fearing a nostalgia rut, I'm looking forward to a new album and a tour because I know they're looking forward, too.

PERFORMANCE

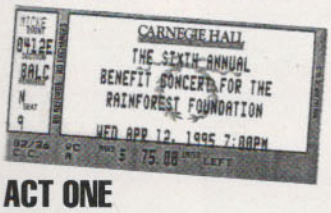
Bruce turns into Elvis!

Rock for the Rainforest

By Christopher Phillips

Benefit shows have always kindled eager anticipation in Bruce Springsteen fans, particularly since November of 1990. The Christic benefit, which brought a barrage of uniquely transcendent interpretations of his own material, new and old, was clearly a very high watermark that Springsteen has yet to top. His performance at this year's Rainforest Benefit was no exception. Though the concert did bring a new song from Bruce, it was most notable for taking the sharpest left turn from expectations yet.

Up until the night of the show, fans debated whether Bruce would play an acoustic performance or a set with a reunited E Street band. A solo showing seemed to be the best guess, but the correct answer was none of the above: On April 12, Springsteen joined Sting, Elton John, James Taylor and Billy Joel and other special guests not for a series of individual sets, but for an ensemble performance more like a musical revue. Taylor's band (featuring Musical Director Don Grolnick) was the house band of the night. The Sixth Annual Benefit Concert for the Rainforest Foundation was clearly a very different kind of gig for Bruce, but still a highly entertaining, once-in-a-lifetime show.



ACT ONE

Sting, Elton John and James Taylor began the night with Irving Berlin's "It's a Lovely Day," and then took turns with solo material: Sting with "Fields of Gold," John with "Your Song," and Taylor with "Sweet Baby James." Then Taylor, who had shared the bill with the Boss at the *No Nukes* benefit, introduced Springsteen, together the two performed "The River," which Bruce debuted at that MUSE concert more than 15 years earlier. Bruce remained in the spotlight for the next song, a duet of "Streets of Philadelphia" with Elton John.

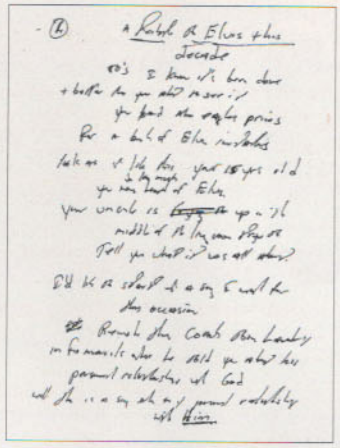
While that one-two punch was Springsteen's main contribution to the first half of the show, Bruce and the other artists remained onstage once introduced, sitting on stools and contributing backup vocals or tamborine. Billy Joel came out for "Baby Grand," followed by John's "Can You Feel the Love Tonight." Sting and Taylor performed two songs together, "Insensitive" and "Dreamer."

Trudie Styler, co-founder of the Rainforest Foundation International and the producer of the benefit, addressed the crowd on the Foundation's behalf. Those big ticket prices—"higher than Eagles prices for Elvis imitators without the suits," joked Bruce—did go toward a worthy cause. The concert's theme of "It's Now or Never" suggested not only the upcoming second half, but also the immediate effort needed to protect the rainforest and rights of its indigenous peoples.

After Styler's speech, Opera star Jessye Norman performed an aria, as well as "He's Got the Whole World in His Hands"; Geoffrey Oryema came out for "Teacher"; and Paul Simon closed the first set with "Sounds of Silence" and "Graceland." "Graceland" featured some exceptional backup from Bruce, but the second set was where Springsteen really helped shake things up.

TURNIN' INTO ELVIS

After intermission Bruce came onstage dressed in a black sequined shirt, which he told the crowd he "stole from Elton's dressing room," to announce that the second half would be a tribute to Elvis Presley. When his attempt at addressing the perplexing "Broooce" phenomenon ("There's an idea that, like, when I hear my name shouted out that



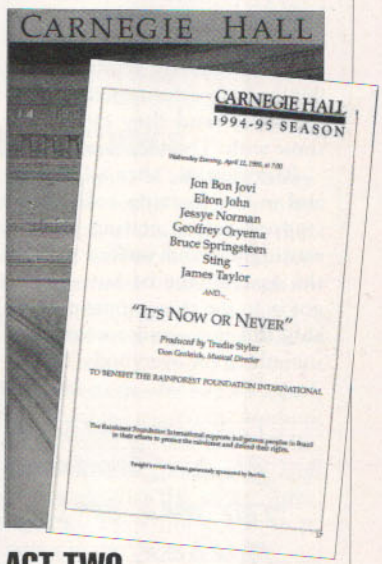
somehow I'm flattered") was met with even louder Brooocing, Springsteen just went right into his intro.

"This is the second half of the show, gonna be a tribute to Elvis and his decade. It's been done before, and a lot prettier than we're about to do it... But that's OK, look at it like you're 15 years old, you don't know a whole lot about Elvis, and your uncle gets up in the living room trying to explain to you what it was all about. So with that in mind, I've written a song especially for this particular occasion. You remember the coach Tom Landry, when he was trying to explain his personal relationship that he had with God? Well this is a song that's sort of about my personal relationship with him."

With that, Springsteen went into the one new song of the night, "I'm Turning Into Elvis (And There's Nothin' I Can Do)." Although he had given the small crowd at Sony Studios a preview of the song a week earlier, this was the full version, complete with seven verses. An acoustic tongue-in-cheek song in the vein of "Red-Headed Woman" and the Christic show's "57 Channels," "I'm Turning Into Elvis" is another example of the kind of new song that Bruce seems to enjoy bringing out for special occasions.

In the song, Springsteen describes his day, from waking up in blue suede shoes ("The pillow had crushed my hair into a perfect black pompadour"), putting on "a belt the size of Memphis, " and shooting out the television on his way out of the house to get a fried peanut butter and banana sandwich. The song continues to nail every Elvis cliche: He puts up a fence around his house and calls it "Graceland 2"; relocates to Hollywood for a movie deal ("In the last scene I whip out my big guitar and show a little Memphis-style kung fu"); and finally heads to Vegas.

Complete with some perfect Elvis drawl, the song was a funny, irreverent and poignant tribute to the King (and the trappings of fame), as exemplified by the last verse: "Well, he came to me last night in a dream looking just like he did in '57 / He said, 'Son, that guitar is a wonderful thing, but it can be the devil's friend' / On the other hand, there's sex-starved women, millions of dollars, and anything you want to do / I'm turnin' into Elvis, and there's nothin' I can do."



ACT TWO

From there, Springsteen went straight into a scorching "Viva Las Vegas," undisputably the most rocking song of the evening. Bruce stayed on guitar for Sting's "All Shook Up" and for most of the Elvis tribute, where the performers again took

MARC R. WAGNER PHOTO

4/12/95: Bruce and Patti have left the building.

turns in the spotlight: Joel on "Don't be Cruel," John on "Blueberry Hill" and Taylor on "Love Me Tender." Following Taylor, a younger of Jersey's favorite sons made his first appearance of the night. Jon Bon Jovi took the stage for two back-to-back numbers, "It's Only Make Believe" and "That's All Right." Several *Backstreets* subscribers were surprised at how well Bon Jovi held his own onstage—and one remarked, "Now if only we could get him to stop singing Bon Jovi songs!"

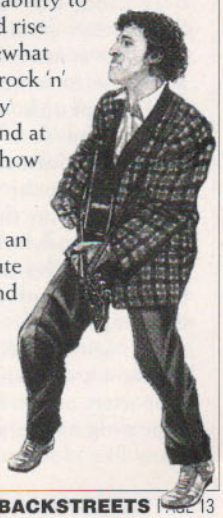
Next, wearing Elvis shades (circa 1972), Bruce took lead guitar as Sting sang "Guitar Man." John's "The Girl Can't Help It" had Bruce and everybody on backup doo-wop vocals. After Joel's version of "Heartbreak Hotel" Bruce stepped up to take the lead vocals once again on "Burning Love" with Joel on piano and everyone else on backup. Jessye Norman came out to sing "La Boheme", flirting with all the boys onstage one-by-one. She finally worked her way over to Bruce, and, stroking his chest, managed to make him look more than a little uncomfortable; Springsteen finally broke out in a big grin, which got a huge reaction from the crowd.

The two found some common ground between opera and rock 'n' roll as Springsteen took Norman's rendition of "O Solo Mio" right into that song's rock 'n' roll offspring, "It's Now or Never." While Bruce's duets with Taylor and John went over well—Bruce joked during the evening about cutting a *Duets* album—the pair that stole the show was Springsteen and Norman. No one could have forseen the closing image of the second half: Bruce and Jessye, their arms around each other, singing an Elvis tune, a fine example of the somewhat bizarre nature of the night.

The encore was a bit more predictable and traditional, a group jam worthy of a Rock 'n' Roll Hall of Fame induction ceremony on "Jailhouse Rock," which Springsteen eventually transformed into "Mystery Train" as the final song of the night. Fittingly, the show was over, no, not when the fat lady sang, but when it was announced: "Ladies and Gentlemen, Elvis has left the building."

As entertaining as it was, the show was decidedly not a Boss fan's "dreamshow." As *Backstreets* subscribers Charlotte Abo and Anthony Comitini told us, "While the concert was a great and a unique experience, the format of the show received mixed reviews from our group.... It did seem that five of the top rock artists in the world played a 'safe' show for the tuxes and gowns downstairs."

But at its very least, the show was a demonstration of Springsteen's versatility as a performer and entertainer, especially considering that it came just one week after his rock 'n' roll meltdown at Sony Studios. Like Springsteen's appearance on the Grammys, it showed once again his uncanny ability to transform and rise above a somewhat stuffy event, rock 'n' roll credibility unscathed. And at its best, the show was a rare chance for Bruce to give an extended salute to his idol, and to show off his own brand of "Memphis-style kung fu."



THE NEWS

Bruce goes back to the movies

More one-offs from Springsteen

While Springsteen continues to work on a new studio record, it looks like fans of the Boss will have some material to tide them over. Bruce will contributing to new records by several of his friends, all of whom he's joined onstage over the last couple of years. Springsteen's involvement with several upcoming soundtracks has been reported as well. In regard to his first experience composing for a motion picture, Springsteen has said that he enjoyed the challenge of writing from the point of view of a pre-established character. With the success of "Streets of Philadelphia," it's not surprising that Springsteen seems to be taking soundtrack offers a little more seriously than he used to.

In only his second song written and performed for a motion picture, Bruce is contributing to the new Sean Penn-directed film, *The Crossing Guard*. Penn's film *The Indian Runner* was based on Springsteen's "Highway Patrolman." *The Crossing Guard* stars Jack Nicholson and Angelica Huston as a married couple whose daughter is killed by a drunk driver, played by David Morse; Nicholson's character confronts the driver after his release from prison. No song title(s) are known at this point, though *Backstreets* subscriber Mike Given managed to talk to Penn at the recent Sony Studios performance about Bruce's contribution; Penn said, "Amazing, as always!"

In addition, Springsteen was reportedly reading the script for an upcoming Tim Robbins/Susan Sarandon-produced film about the death penalty. Sarandon is set to play Helen Prejean in a movie based on Prejean's book, *Dead Man Walking* (in itself a perfectly evocative title for a Springsteen song). According to a report in late March, U2 is contributing to the soundtrack and Springsteen is considering it as well.

Soundtracks aren't the only recordings where Springsteen contributions will be seeing the light of day; Bruce has also been busy pitching in on upcoming records by a few of his friends. His heaviest involvement has been with Joe Grushecky's new record. We've been hearing about this one for some time now, with the two artists playing a couple of the new songs together last fall, and the record is finally complete and slated for release this summer. What began as a collaboration on just a few songs turned into a full 13, with 12 of them appearing on the album (it's speculated that the extra track may surface as a b-side). All of the songs on the record were written by Grushecky with two co-written by Springsteen. Bruce also played guitar and co-produced. Grushecky reportedly spent some time with Springsteen over the past few months for some final mixing.

Springsteen also reportedly joins Elliott Murphy on his new album, *Real Time*, for a duet called "Everything I Do." Murphy and Springsteen performed together as recently as October of last year, when they joined Marshall Crenshaw, John Eddie, and Greg Kihn at the Playpen in Sayreville, NJ. Kihn has described Murphy as "one of the most literate writers around and a guy who everyone thought should be a star. He's the only guy I've ever seen Springsteen defer to in a room full of musicians."

Finally, Bruce and Joe Ely continue their collaborations on Ely's upcoming record, the mostly acoustic (with a flamenco-feel) *Letter to Laredo*. Bruce clearly enjoyed performing with Joe Ely on the 1992-93 tour, and the two perform two duets on the record: "A Thousand Miles from Home" and "All Just to Get to You," a song previously recorded by Will and the Kill. The *Austin American-Statesman* reported that Ely had basically finished recording, but "longtime fan Bruce Springsteen had expressed interest in contributing vocals on a couple of cuts"; so it appears that Bruce's contribution was one of the final touches put on the record. *Letter to Laredo* is tentatively set for release on June 20.

Springsteen set to deck the Hall in September

Bruce Springsteen will be helping to pound in the last nail of "The House That Rock Built." The long-awaited Rock 'n' Roll Hall of Fame Museum in Cleveland, Ohio, will be completed in time to celebrate its grand opening over Labor Day weekend, and Springsteen is on the bill. This has come as more of a relief than a surprise to some of the half a million people expected to attend the festivities. Even though performers were only announced at the beginning of June, hotels in the immediate area had already been booked for months in advance, and many Springsteen fans were crossing their fingers.

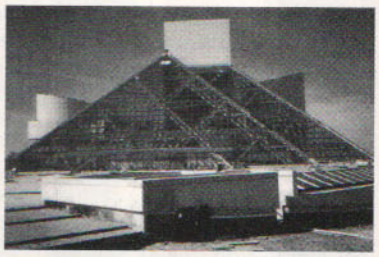
Springsteen has been one of the most ardent and enthusiastic supporters of the Hall of Fame, appearing at the annual inductions like clockwork. Jon Landau's ties with the museum also supported speculation that Bruce wouldn't miss this one. Joining Springsteen for the opening-weekend concerts will be John Mellencamp, Little Richard, TAFKAP, Jon Bon Jovi and Richie Sambora, Chuck Berry, Soul Asylum, and many others.

From its inception, the museum will feature an extensive Springsteen display, not waiting until the Boss is eligible for induction in 1998 to honor his contributions. The display is under the supervision of *Backstreets* Associate Editor Robert Santelli, and will feature early memorabilia courtesy of longtime *Backstreets* contributor Billy Smith.

The museum itself is separate and distinct from the Rock 'n' Roll Hall of Fame Foundation, which is reponsible for inducting artists. As Santelli told Newark, NJ's *Sunday Star-Ledger*, "The museum is a history of rock 'n' roll—that's our territory. And Springsteen, of course, was a major player in the 1980s as well as the 1970s. Not having him in there would be not telling the story."

Among the items Smith is loaning to the museum: an autographed Castiles single (only three are known to exist); a guitar Springsteen played in the Castiles; an autographed 1967 Freehold High School yearbook, inscribed to bandmate Paul Popkin; original Castiles promotional photos and business cards; and a copy of Ocean County College's 1968 literary magazine which featured two original Springsteen poems (his first-ever published works).

The museum has also received numerous items from several E Street Band members, including Max Weinberg's *BUSA* Tour drumkit, as well as several Steel Mill-era posters donated by Garry Tallent.



Two views of the Hall of Fame

SANDY FRIES PHOTO

CONTEST

Backstreets' Ultimate Trivia Quiz II Reults

Back to Back!

By Erik Flannigan

Forget the World Cup Final. Forget the Super Bowl, the Olympics or the heavyweight championship of the world. If you want real drama, a battle royal, a pure competition of wits and mettle, look no further than *Backstreets*' "Revenge of the Ultimate Quiz." Nearly 200 of you, including an unprecedented number of female readers, had the guts to take on the trivia quiz and we were staggered by the results. Who could have predicted we would end up exactly where we began? More on that later.

Backstreets wouldn't hold trivia contests if we didn't feel the questions and answers would be interesting to all readers, not just the participants. Some of the questions are correctly categorized as trivial, but others are both surprising and informative. A number of participants told us how much they enjoyed what they learned while researching their answers. And we think you'll enjoy reading the results even if you didn't attempt the questions—like the answer to question five, where the image we asked you to identify has been right under your nose for 20 years.

Beyond the drama and the educational value, the quiz was not without its controversy. The first came on question 13. The question as it appeared in the magazine read: "Who doesn't belong on this list and why: Clarence Clemons, Nils Lofgren, Southside Johnny, John Fogerty, John Eddie, Joe Ely and Steve Van Zandt." A last-minute snafu omitted an additional name, Waylon Jennings, which would have significantly restricted the possible answers. Can you get the correct name now? The answer we were looking for was Nils Lofgren, as he is the only name on the list who hasn't been pictured in an issue of *Backstreets* holding a copy of the magazine. Remarkably, about ten people came up with that answer, but even those who did pointed out the numerous other possibilities. Without Jennings in the list, any number of responses could legitimately be considered correct. Among the other answers we received: "Everyone but Clarence is a white boy"; "All but Fogerty have played with Bruce in New Jersey"; and "Nils, because he hasn't performed with Bruce in the last four years." Because so many answers were "correct" for question 13, we decided to throw it out and give everyone credit for a right answer.

Our other problem cropped up in question 17. It asked, "For what two Springsteen albums did Columbia Records use the marketing slogan, 'Finally.'"? What we had in mind were *Born to Run*, where "Finally" was used in American advertisements and on British promo posters, and *Live 1975-1985*, where "Finally" was used on the advance promotional posters and throughout the marketing campaign. But Lauren Gener was the first of a handful of *Backstreets* readers to point out that the buy-way marketing notes for *Born in the USA* reproduced in *Backstreets* issue #10 describe the album as "the one you've been waiting for . . . it's *finally Born in the USA*" Though this use of "finally" isn't as prominent as the use in the *Born to Run* and *Live* campaigns, the judges decided to also accept *Born in the USA* as a correct answer. Anyone naming any two of the three albums received full credit.

We also heard from a few Europeans about an American bias in the quiz, something we watched out for. They were very particular about question six, which involved backissues of *TV Guide*, something certainly unavailable in most European libraries. Fair enough, though at least one European got the question correct (congrats to Mattia Perpellini of Minusio, Switzerland). If it's any consolation, fewer than ten Americans correctly answered #6 anyway, as most were unaware that Bruce appeared on the cover of *TV Guide* not once (as most people guessed) but *twice*. We promise to equalize any geographical bias in the next quiz, but judging by the overall performance of Europeans this time around (six of the top 12 results) the bias didn't seriously affect the outcome. In deference to our overseas readers, we've listed the top 30 scores in a decidedly European fashion.

As the quizzes began arriving, it appeared for some time that we might have a European champion, in fact an all-Danish playoff. Karsten S. Andersen of Hvidovre, Denmark and Peter Axelsen of Albertslund, Denmark both posted scores of 26. Then it was Germany's Ralf Dissmann, the longtime Springsteen expert, occasional contributor to *Backstreets*, and fixture at the Badlands conventions, taking the lead with a score of 27.

Among the top scorers, most missed one question here or there, but as we expected, the quiz hinged on questions 12 and 27. That elusive *Darkness* song sequence and Clarence's percussive contribution to "State Trooper" were the real stumpers in this quiz. When Dissmann, Andersen and Axelsen missed both, we recognized that anyone who stood a chance of topping their scores would have get one of them right. Among all the entries, a handful of people had gotten one of the two correct, but no one had matched those answers with a successful run through the rest of the quiz.

"I've skipped school and dinners for it; I've cried in the wee, wee hours for not being able to find answers. I've seen dreams about it."

—Johanna P., Finland

As expected, most participants waited until the last minute to turn their answers in. During the last two days of acceptance, faxes and letters poured in from those who hoped holding on as long as possible might give them that elusive missing answer. And for two *Backstreets* readers, that strategy paid off.

Not just any two readers, mind you. When all the entries were finally received and tallied, the championship came down to an all-Maryland final: Fred Parker of Bel Air and Robert Crane of Silver Springs. Do their names sound familiar? They should. Parker was the runner-up in our first quiz five years ago. And Crane was reigning champion. Our other finalist of five years ago, Brent Gregory of Mesa, AZ, tied for seventh.

Unbelievable. The two readers who shared identical scores last time around and needed a playoff to decide the championship had again risen to the top of 200 entries to face each other for the crown. Neither had a perfect score, so it was going to come down to questions #12 and #27. Both breezed through the first four questions, but Parker slipped on question 5, that strange image we reproduced. He was stumped, offering in jest (as many others did) "page #7 of *Backstreets* #48" as his answer. That put Parker one question behind.

The pair cruised until question #12. "What is the next song in this incomplete sequence?" Parker got it: "Candy's Room." You can read why below. Crane stumbled. He offered an excellent thematic argument in support of his answer of "Darkness on the Edge of Town," but he was simply unaware of the 1978 release which featured the sequence. Both knew Bubbles Pechanec, putting them in a dead heat as they started the second half of the quiz.

They went on to nail the relationship analogies, correctly cit-

PAT CRANE PHOTO

After thirty rounds, the winner and still champion: Robert Crane.

ing the liner notes to *Tunnel of Love*, and both had obviously read *Born on the Fourth of July*. By the time they hit the homestretch, nailing five Bobbys without even breaking a sweat, they remained tied. It was all down to question 27. Crane wrote two words, Vibra Slap, and got it. Parker tried and tried, but just couldn't come up with the answer. After 30 questions and five years, the score was Crane 29, Parker 28. Robert Crane, 1990 *Backstreets* trivia champion, successfully defended his crown and took the 1995 title! Back-to-back championships.

Robert Crane takes our grand prize, an original Eric Meola photograph of Bruce Springsteen from the album cover of *Born to Run*. While any Meola print would be of considerable value—his work sells for thousands of dollars in top-notch galleries—this particular print has special significance: It's the print used to shoot the original artwork for the album. Though slightly tattered and beat up over the years, this large wonderful photo is full of history (and ironically, it was from this print that we took the image to question #5). Fred Parker and Ralf Dissmann take home uncut cover slicks to *Greatest Hits* (which also feature Meola's work). Crane and Parker also become the first members of the newly enshrined "*Backstreets* Trivia Hall of Fame" for their tremendous performances in both competitions. Parker took his narrow loss well, but couldn't believe he had missed question #5 once he learned where the image appears. "Once you see it, it pops out," he said. "I can't believe I haven't seen it all these years. Now I can't get it out of my mind."

Crane agreed. "I looked through every picture I could think of three times before I finally saw it in the *Backstreets: Springsteen, the Man and His Music* book," he told us. We asked him to talk about the effort he put into the quiz and his second championship. "It's great fun," he said. "But to do this you've got to be prepared to work hard. You've sent me into isolation and hibernation. Once you start, it's sort of with you all the time, day and night, until you're done."

There is no better example of hard work and ingenuity than how Crane finally solved question #27, which stumped him the longest, but ultimately led to his victory. "That was the one that sent me running down the street pumping my arms when I figured it out," he said. "I had listened over and over to a tape of the Oakland '84 show with 'State Trooper,' but I couldn't figure it out. So I took the tape with me to a store that specializes in obsolete and obscure musical instruments from around the world. I was walking around the store, shaking and rattling various things when the store clerk came over and asked me what I was doing. Eventually, I played the tape for him. About a minute into the song, when Clarence first plays it, the guy says, 'That's a Vibra Slap.' He goes into the back room and brings one out. I hit the thing and said 'That's it.' It was exactly the same sound."

When asked if he would be willing to defend his crown one more time, to go for a three-peat (copyright Pat Riley, 1988), Crane said he would have to wait and see. He even hinted he might lend a hand in creating the quiz next time around. But for now, he planned on catching up on sleep and reintroducing himself to his family.

Thanks to all of you who made the 1995 Quiz such a rousing success. We couldn't have asked for a more exciting competition. We'll do it all again sometime down the road. We do recognize, as many of you wrote in your letters, that doing a quiz like this can be a strain. Perhaps Bruce Donovan of Billerica, MA ,put it best: "This was fun, but I hope you don't do it again for awhile." Fair enough.

And for everybody except Robert Crane, here are the answers to the quiz.

THE ANSWERS

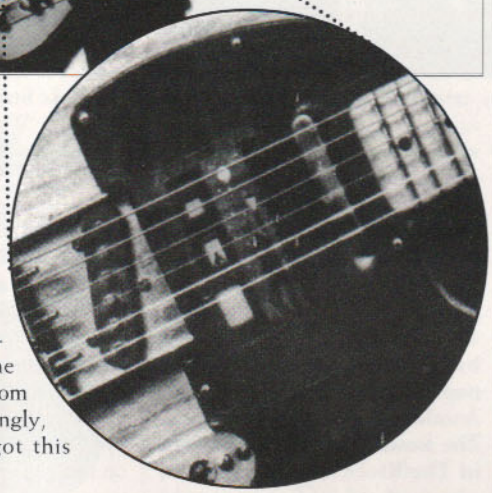
1. What released Bruce song contains some lyrics in French?
We open our quiz with a tip-of-the-hat, a question borrowed from the Springsteen trivia contest held at last year's Badlands convention. The correct answer is **"Crush On You,"** which contains the line "What was inside, man, was just *c'est magnifique*." Some of you suggested "Rendezvous," but the word exists in both French and English, and doesn't really qualify as "lyrics." Someone also pointed out that "Randolph Street" on the *Early Years* includes a bit of French, but that song does not qualify as "released" in our judges' ruling.

2. What city comes next in this series: Cleveland, Cincinnati, Los Angeles...?
This question is based on the cities where Bruce wrapped up his world tours in support of albums. Cleveland was the last show of the *Darkness* tour, Cincinnati the final show of the *River* tour, Los Angeles closed out the *Born in the USA* world tour, and Camp Nou Stadium in **Barcelona**, Spain, was the site of the final gig on the *Tunnel of Love* Express tour, August 3, 1988.

3. Name the only known show where Bruce performed all eight songs from Born to Run.
A trip into *Backstreets: Springsteen, the Man and his Music* solves this question. The key is the performance of "Meeting Across the River," the least played of the

"I hope you're happy that I couldn't sleep for thinking about these questions. I did figure out at least two (#2 & #21) while lying in bed cursing those who are responsible for the questions."
—Craig Statham, Edinburgh, Scotland

The answer to #5.



BTR tracks over the years. And on **April 4, 1976**, at Michigan State University in East Lansing, MI, Bruce offered a haunting version of "Meeting," along with the other seven songs from *Born to Run*. Surprisingly, most contestants got this question right.

4. Name the show where Bruce performed every song from Lucky Town.
Another question requiring a bit of research and a peek through backissues of *Backstreets*. The least-played track from *Lucky Town* is "Book of Dreams," but strangely, its only appearance with the other nine songs on the album came at the *MTV Plugged* taping in Los Angeles, **September 22, 1992**.

5. Where can you find this image?
It was our own discovery of this image that prompted us to create our second trivia contest. Ironically, the cover of the *Greatest Hits* album (as seen on the Sony ad on the back cover of this issue) is yet another place it can clearly be seen. This curious drawing of a man leaning up against lamp post on a dark city street can be found on the **pick guard of Bruce's Fender Esquire guitar** from 1974 to 1978. Sometime during the *Darkness* tour, the pick guard was changed, but for the five years prior, this image can be seen in almost any photo showing Bruce's guitar, including numerous shots in the *Backstreets* book and the cover of *Born to Run*. Other answers we received (all of which were wrong): the videos for "Human Touch," "Streets of Philadelphia," "One Step Up," and "Tunnel of Love"; an outtake photo from the *Born in the USA* sessions; somewhere across the 57 Channels; *The River* tourbook; outside the Stone Pony; and New York.

6. Who has shared the cover of TV Guide with Bruce?
Many magazine collectors are aware of the February 23, 1985, cover which featured Bruce, Michael Jackson and Prince. But Bruce appeared on a second cover, January 21, 1989, with Elvis Presley, Michael Jackson and Madonna. So the correct answer is: **Prince, Michael Jackson, Elvis Presley** and **Madonna**.

Spying at the Super Bowl: The Inside
TV GUIDE
Rock Stars on TV
The Greatest Ever? Forget Springsteen, Jackson and Madonna.
Elvis Is Still King!
TV GUIDE
Why Prince and Bruce Springsteen May Beat Michael Jackson
In Defense of Playboy Bunnies

7. What Bruce-related event happened on 9/13/89?
This question puzzled many as it is not listed in the chronology of live shows in the *Backstreets* book. That's because it was a studio session, in fact Bruce's first without the E Street Band, and it is listed in the paperback edition of *Backstreets: Springsteen, the Man and His Music*. On this first date of a two-day session, Bruce began recording his cover version of **"Viva Las Vegas,"** later released on *The Last Temptation of Elvis*.

8. What did Bruce hear for the first time October 9, 1980?
The correct answer is "**a train**," as at a show in Detroit's Cobo Hall on this date, Bruce first performed "I Hear a Train" as part of the medley. Many people incorrectly answered this question by suggesting it was Dave DiMartino's interview questions that Bruce heard because later that night DiMartino quizzed the Boss, an interview later printed in Creem (and reprinted in *Backstreets*).

9. What two songs from Human Touch and Lucky Town were played the least on the 1992-93 tour?
"Cross My Heart" and **"Pony Boy"** were each performed twice on the 1992-93 tour, making them the least played songs from the two albums. "Cross My Heart" was played in East Rutherford, NJ, 7/31/92 and Uniondale, NY, 11/10/92, "Pony Boy" appeared twice in East Rutherford, NJ, 7/31/92 and 8/4/92. A few people took this question to mean which song from *each* album was played least, making "Book Of Dreams" the answer as the least played song from *Lucky Town*. However, many who gave a song from each album listed either "Cross My Heart" *or* "Pony Boy" as the *Human Touch* answer, when the two are in a tie for being the least played song from the album. The judges decided that regardless of how the question is interpreted, "Cross My Heart" and "Pony Boy" were each played twice, so listing one and not the other could not be accepted as correct.

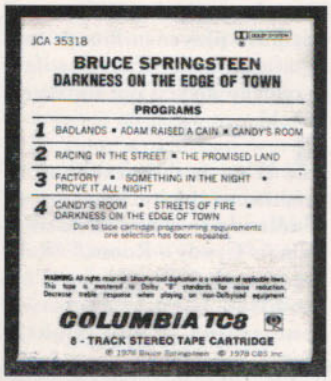
10. In concert, on what song has Clarence Clemons occasionally played harmonica?
A tough question which only a few people got right. If you didn't see a lot of shows on the *Born in the USA* tour or listen to many tapes recorded in 1984-85, you would have a very difficult time answering this one. However, those with great memories or great ears correctly responded that the Big Man blew a little harp behind Bruce as he sang **"Highway Patrolman"** at a few shows on the 1984-85 tour. Second runner-up Ralf Dissmann suggests the Oakland Stadium, September 19, 1985, show as a good example.

11. Who is Frank Marziotti?
This was an easy one. Marziotti was **bass player** in Bruce's first significant band, **The Castiles**, eventually kicked out for being too old.

12. What is the next song in this incomplete sequence: "Badlands," "Adam Raised a Cain," "Candy's Room," "Racing in the Street," "The Promised Land," "Factory," "Something in the Night," "Prove It All Night," ____?
Perhaps the most difficult question in the quiz, and the one that stumped champion Robert Crane. A few of you did come up with the correct answer, though. The word "sequence" was an intentional one, suggesting that this list of titles is not only taken from a specific place, but that the

OK, Patti, how do you call your lover boy—when he's part man, part monkey, and crying tears of a clown?

titles belong in order. The correct answer is **"Candy's Room."** And where would one find these songs in this order with "Candy's Room" appearing twice? On the **8-Track** tape issue of *Darkness on the Edge of Town*. Congratulations to Brent Gregory, Fred Parker and L. Ridge of Harvard, IL, for coming up with the correct answer to this extremely obscure question. This question came from Harry Blaisure of Tacoma, Washington, who had actually posted this information previously on a computer mailing list but this bit of trivia must have slipped by those readers.


JCA 35318
BRUCE SPRINGSTEEN
DARKNESS ON THE EDGE OF TOWN
PROGRAMS
1 BADLANDS • ADAM RAISED A CAIN • CANDY'S ROOM
2 RACING IN THE STREET • THE PROMISED LAND
3 FACTORY • SOMETHING IN THE NIGHT • PROVE IT ALL NIGHT
4 CANDY'S ROOM • STREETS OF FIRE • DARKNESS ON THE EDGE OF TOWN
COLUMBIA TC8
8 - TRACK STEREO TAPE CARTRIDGE

13. Who doesn't belong on this list and why: Clarence Clemons, Nils Lofgren, Southside Johnny, John Fogerty, John Eddie, Joe Ely and Steve Van Zandt?
Trouble. Despite a few of you actually coming up with the answer we were looking for (including champion Crane), we decided to throw this question out of the quiz and give everyone credit for question #13 (so even if you got all the others wrong, you got this one correct). The answer we were looking for was **Nils Lofgren**, as he is the only person on the list who had not been pictured in *Backstreets* holding up a copy of the magazine. But there's always a next time, Nils.

14. What do "Roll of the Dice," "Real World" and "Johnny Bye Bye" have in common?
The answer is **shared songwriting credits**. Roy Bittan is co-author of the first two, while Bruce shares royalties with Chuck Berry on the latter. This was one of the questions most frequently answered correctly.

15. Who is Ms. Pechanec?
Brenda "Bubbles" Pechanec may not be an important figure in Bruce history, but she's certainly a memorable one. Star of the cover of *Backstreets* #31, Pechanec was the, pardon the expression, **motorcycle mama bartender** at Matt's Saloon in Prescott, AZ, where on September 29, 1989, Springsteen pulled into town on his own hog and jammed with The Mile High Band. Later Springsteen helped out Pechanec with some medical bills after she was diagnosed with stomach cancer. More than a few of you thought Ms. Pechanec might be the real name of Bruce's longtime friend Obie.

16. Where can you find a bald eagle, glow glitter and paper coffee cups?
Another relatively easy question. The answer is on the **back cover of The River.** This question also garnered a few suggestions of various video clips. And certainly those people who got this question wrong are now beating themselves on the head. The answer of "Charles Cross' desk around Christmas" was incorrect but a good try, nonetheless.

17. For what two Springsteen albums did Columbia Records use the marketing slogan, "Finally."?
Guesses on this question included nearly every album Bruce has ever released (which probably was a sign of fans' anxiousness when it comes to the long wait between albums). But the correct answers are **Born to Run, Live 1975-1985,** and, as explained above, **Born in the USA.**

18. "Gimme Shelter" is to "Cover Me" as _____ is to "Tunnel Of Love."
The question involves Bruce's penchant for including lyrics from other artists' songs in live versions of his own songs. On the *Tunnel of Love* tour, Bruce frequently quoted the Rolling Stones' "Gimme Shelter" at the end of "Cover Me." And on European dates of that tour, he included some very topical lyrics from Smokey Robinson's **"Tears of a Clown"** at the end of "Tunnel of Love."

19. "Don't Look Back" is to Darkness on the Edge of Town as _____ is to The River.
The correct answer is **"Held Up Without a Gun."** Both "Don't Look Back" and "Held Up Without a Gun" were the last songs dropped from their respective albums, and included in early track listings for each.

20. What in-concert performance includes some lyrical quotes from Mickey & Sylvia's "Love Is Strange"?
Whoops. We made a small mistake in the original question, listing folk duo *Ian* & Sylvia instead of Mickey & Sylvia. But no one seemed to get confused, as most folks gave us the correct answer of **"Part Man, Part Monkey."** At the song's conclusion on the *Tunnel of Love* tour, Bruce and Patti swapped a few lines (Bruce: "Sylvia, how do you call your lover boy?") from Mickey & Sylvia's 1957 hit, which peaked on the pop charts at #11.

21. What's the significance of the dates December 15, 1910, and July 10, 1987?
The dates mark the **birth and death of John Hammond Sr.**, the legendary Columbia talent scout who signed Springsteen and Dylan among others to the label. Many of you guessed the birth and death of Bruce's first manager, Tex Vinyard.

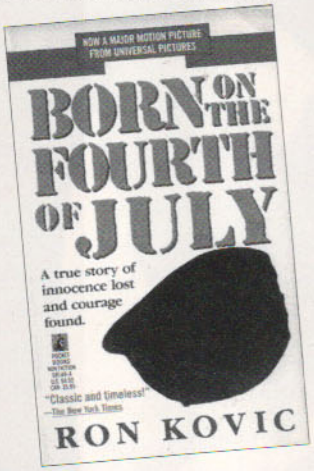
22. Who are Mr. & Mrs. Schiffer?
This is a question for album credit readers. A close examination of the *Tunnel of Love* sleeve notes reveals a credit for the Schiffer Family as the **roller coaster riders** creating the background sound effects on the song "Tunnel of Love."

23. What modern-era E Street Band member did not make a guest appearance on the 1992-93 tour?

Nils Lofgren did not join Bruce on stage at any show of the 1992-93 tour.

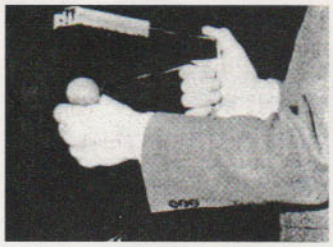
24. Who "waits on the hillside where the Wyoming waters roll"?
"From Small Things (Big Things One Day Come)" is the source of this lyrical quote, but the correct answer is **Lonesome Johnny**, for it is he who is waiting on the hillside.

25. Who wrote, "For my country and its people, Happy Birthday"?
We had another tiny typo in this very difficult question ("my people" instead of "its people"), but most contestants had no clue where this quote ever appeared. It's the dedication on the first page in **Ron Kovic**'s book **Born on the Fourth of July.** Bruce has read the book, but apparently few *Backstreets* readers have.


NOW A MAJOR MOTION PICTURE FROM UNIVERSAL PICTURES
BORN ON THE FOURTH OF JULY
A true story of innocence lost and courage found.
"Classic and timeless!"
—The New York Times
RON KOVIC

26. Name five Bruce songs with the character Bobby in them.
As we didn't designate whether the songs were released or unreleased, there are more than five possible answers. Correct answers include: **"If I Was The Priest," "Shut Out the Light," "Spare Parts," "Glory Days," "Murder Incorporated," "With Every Wish," "The Big Payback," and "Bobby Jean."**

27. What instrument does Clarence play on "State Trooper" live in 1984?
Another incredibly difficult question that not only taxes the memory and ears, but knowledge of percussion instruments. The correct answer is a **Vibra Slap**. It's a wooden box with wooden slats inside that is vibrated by a



ball mounted on the box by a stiff arm of metal. The resulting sound is difficult to describe in words, but it creates the eerie "ch, ch, ch, ch, ch" that made "State Trooper" such a striking performance. Some overseas readers suggested a Japanese instrument called a Bin-Sasara, but to the best of our knowledge and research, though the instruments are somewhat similar, the Bin-Sasara lacks the ball-reverberating mechanism of the patented Vibra Slap, which is a modernized version of a Latin percussion instrument called a Jawbone. A Kokiriko, another similar but fundamentally different two-handed percussion instrument, was also suggested. Champion Robert Crane was joined by Jos Westenberg of Maastricht, The Netherlands, and Ward de Jager of Baambrugge, The Netherlands, as the select few who came up with Vibra Slap. Other suggestions included bagpipes, trumpet, sandblocks, triangle, maracas, bongos, upright bass, mouth organ, piano, guitar, harp, cheesy Casio keyboard and saxophone.

28. Who is Philip Testa?
"Well they blew up **The Chicken Man** in Philly last night." Philip Testa (a.k.a. The Chicken Man), was an alleged mob boss killed by a bomb explosion at his home in Philadelphia in February 1981 in apparent retaliation for the death of union leader John McCollough. A few people were apparently confused as to the timeline of this event by the 1984 Old Grey Whistle Test special (recently rebroadcast by VH-1 in America). Reporter David Hepworth holds up a newspaper mentioning the Testa murder, implying the event took place just prior to the *Born in the USA* tour shows in Philadelphia. Among the interesting incorrect answers: the first *Backstreets* subscriber; Mike Batlan's lawyer; brother of Eddie Testa of Eddie & the Cruisers; the mystery backup singer on the "Streets of Philadelphia" performances; and "owner of the shoes used as a model for the symbol at the end of *Backstreets* articles."

29. What official release begins with these four songs: "Rosalita," "The River," "Thunder Road," "Atlantic City"?
Very few people missed this easy question. The **Video Anthology 1978-88** opens with these four.

30. What song includes the lyrics "I work hard to prove my love is true?"
Despite coming from such a new song, we correctly predicted that many of you wouldn't know this. The lyrics are from **"Gloria's Eyes,"** released on *Human Touch* just three short years ago.

ULTIMATE QUIZ II CHAMPION
Robert Crane, Silver Spring, MD 29 correct

ULTIMATE QUIZ II RUNNER-UP
Fred Parker, Abingdon, MD 28 correct

ULTIMATE QUIZ II SECOND RUNNER-UP
Ralf Dissmann, Bielefeld, Germany 27 correct

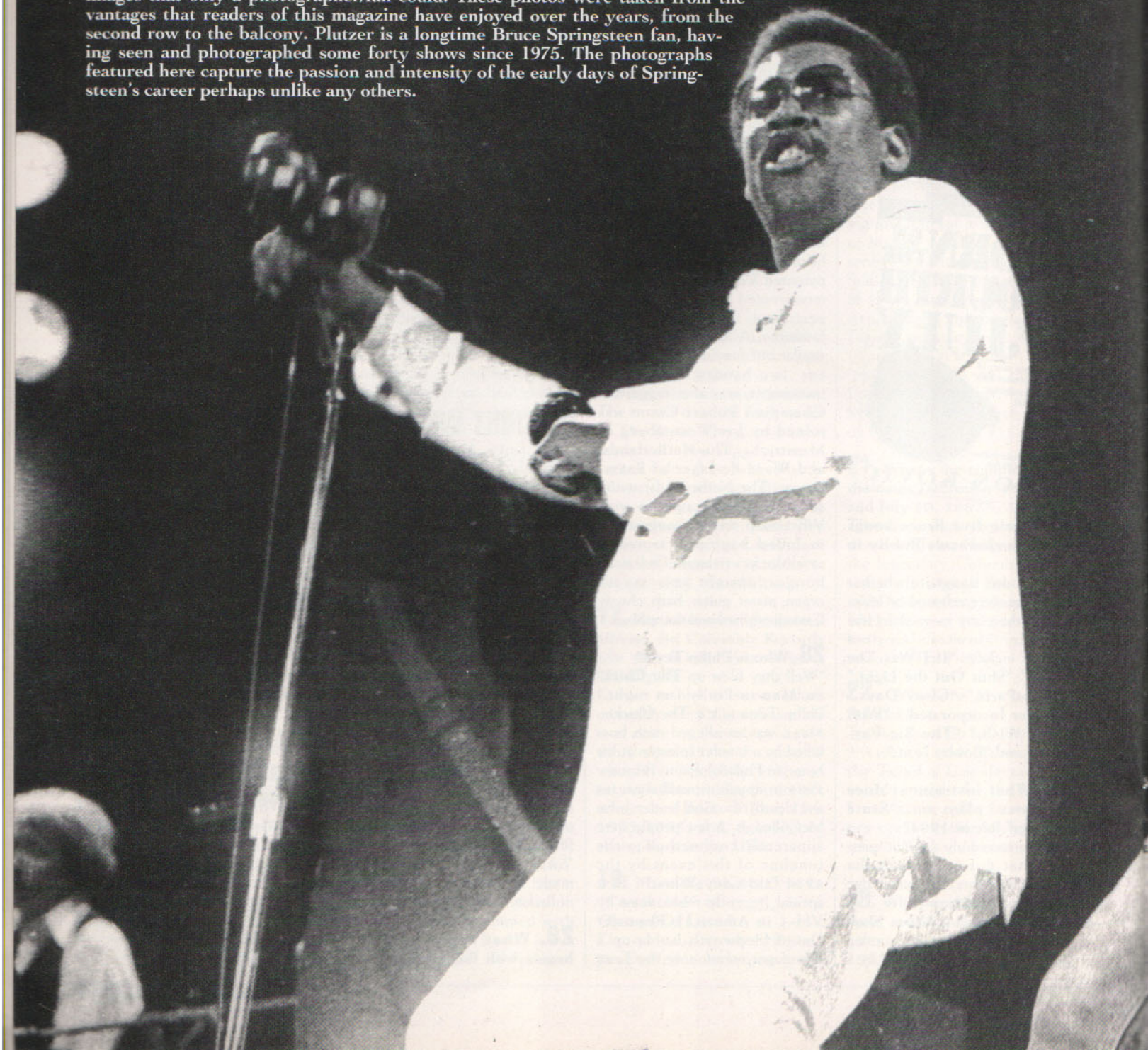
FIRST DIVISION (scores of 24+)
Karsten S. Andersen, Hvidovre, Denmark 26
Peter Axelsen, Albertslund, Denmark 26
Greg Dollak, Philadelphia, PA 26
Beth Knight, Athens, GA 25
Jon Charnley, Leeds, England 24
Paul Foster, Manchester, England 24
David Oliva Olive, Barcelona, Spain 24

SECOND DIVISION (scores of 22-23)
Alessandro Ferdico, Milan, Italy 23
Sergio Gambone, Rome, Italy 23
Brent Gregory, Mesa, AZ 23
Kevin Jessop, Toronto, ON 23
Jos Westenberg, Maastricht, The Netherlands 23
Inge Aukrust, Lillehammer, Norway 22
Paul Beneker, Den Helder, The Netherlands 22
Cathy Burkhart, Tacoma, WA 22
Montserrat Ferrerons Clot, Barcelona, Spain 22
Ward de Jager, Baambrugge, The Netherlands 22
Lauren Gener, Freehold, NJ 22
George Kayati, Atco, NJ 22
Paul Krewer, Addison, IL 22
Wilfred E. Major, Geneva, NY 22
Toni Peñafiel Jordi, Barcelona, Spain 22
Mathia Perpellini, Minusio, Switzerland 22
Johanna Pirttijarvi, Pomarkku, Finland 22
Craig Statham, Edinburgh, Scotland 22

T-SHIRT WINNERS
Paul Foster, Manchester, England
Jennifer Burton, High Point, NC
Craig Giffen, Yakima, WA
Sharon Gatto, Pittsburgh, PA
Ken Lesnik, NY, NY
Lauren Gener, Freehold, NJ
Cathy Burkhart, Tacoma, WA
Ekachai Tohchoodee, Bangkok, Thailand
Mattia Perpellini, Minusio, Switzerland
William Norton, Red Bank, NJ

P.J. Plutzer's
GREATEST PRINTS

While there has never been a shortage of photos of Bruce Springsteen, most have been taken by a small cadre of insiders. True, Lynn Goldsmith, Neal Preston, and countless others have taken some amazing pictures over the years, but have done so from the relatively secure confines of the photographer's pit. They were sanctioned members of the Springsteen camp—good photographers, no question, but insiders. Paul Jay Plutzer, however, has taken equally amazing photos of Springsteen from the outsider's perspective. Plutzer has never had a photo pass for a Springsteen concert, yet has captured images that only a photographer/fan could. These photos were taken from the vantages that readers of this magazine have enjoyed over the years, from the second row to the balcony. Plutzer is a longtime Bruce Springsteen fan, having seen and photographed some forty shows since 1975. The photographs featured here capture the passion and intensity of the early days of Springsteen's career perhaps unlike any others.



Taken at a variety of concerts on both coasts between 1975 and 1984, these photos allow fans a glimpse of some of Springsteen's more legendary performances, such as the Boston Music Hall in 1977 and Winterland in 1978. Furthermore, Plutzer remembers which images correspond to which songs, lending a more authentic vibe to his work than the widely distributed works commonly published in the mass media. Although he worked as a professional photographer for a number of years, Plutzer, 40, now works in sales in the Bay Area. He still takes pictures on occasion, but notes that taking good pictures of Springsteen in concert is now nearly impossible. Still, at a time when it wasn't impossible and photographers weren't relegated to the pit for the first three songs, he was there. Plutzer gave *Backstreets* exclusive access to his work that spans ten crucial years in Springsteen's career. He also took time to discuss the photos, the concerts, his role as an outside photographer, and some of the changes he observed in Springsteen's performances as he graduated to the larger halls.

by Jonathan B. Pont
Photographs by Paul Jay Plutzer

When did you first see Bruce in concert?
My first show was December 2, 1975, at the Boston Music Hall. I think I sat in the ninth row, on the aisle. I had a lot of friends who had told me about Bruce. And I listened to his first two albums and there were a couple of songs I liked but everybody always said, "You have to see Bruce in concert." I had seen so many other people but everyone always said, "This is the guy you have to see." I never looked back from that point on. He was just the best. I had seen the Who, Led Zeppelin. But there was nobody who came close to the show he could put on. I saw him that night and then again in '77.

Did you take photos that first night?
Yeah. All of those were color shots from that show.

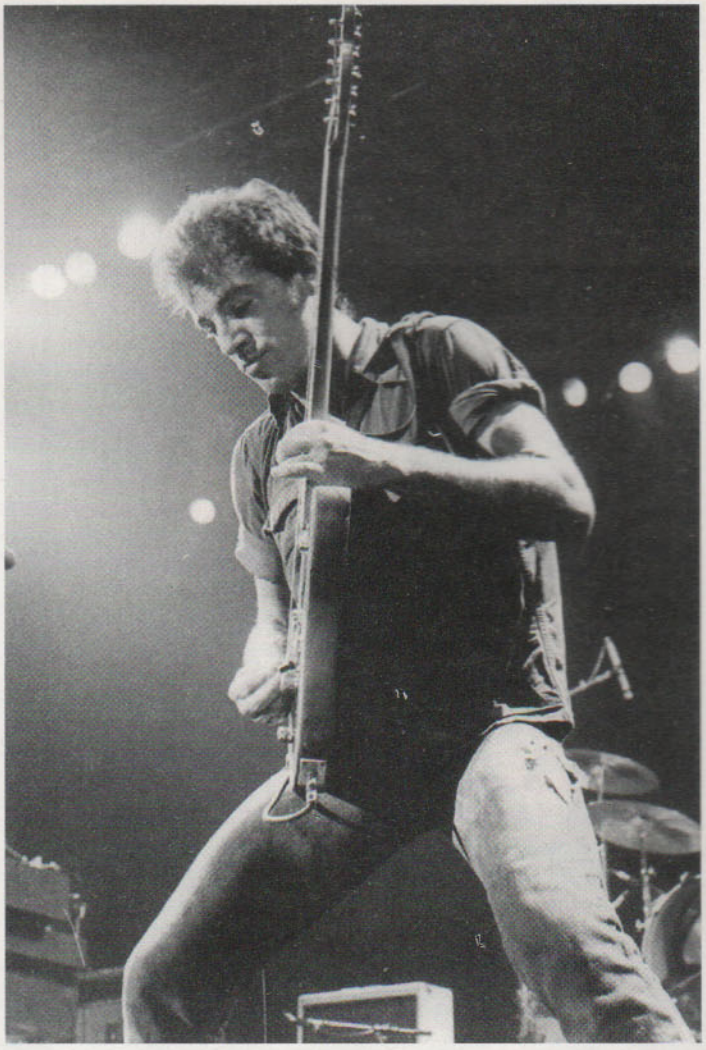
What kind of equipment did you use?
I always used Nikon F2 Photomics. The lenses varied. For close-up shots, I used a 50 to 105 mm, but I generally used a 70 to 210 zoom lens. I also used a standard 200 mm lens.

How far back were you that first night?
Well, ninth row. Luckily, at the Boston Music Hall, there was an orchestra pit, but Bruce always extended the stage into the pit so he was closer to the audience.

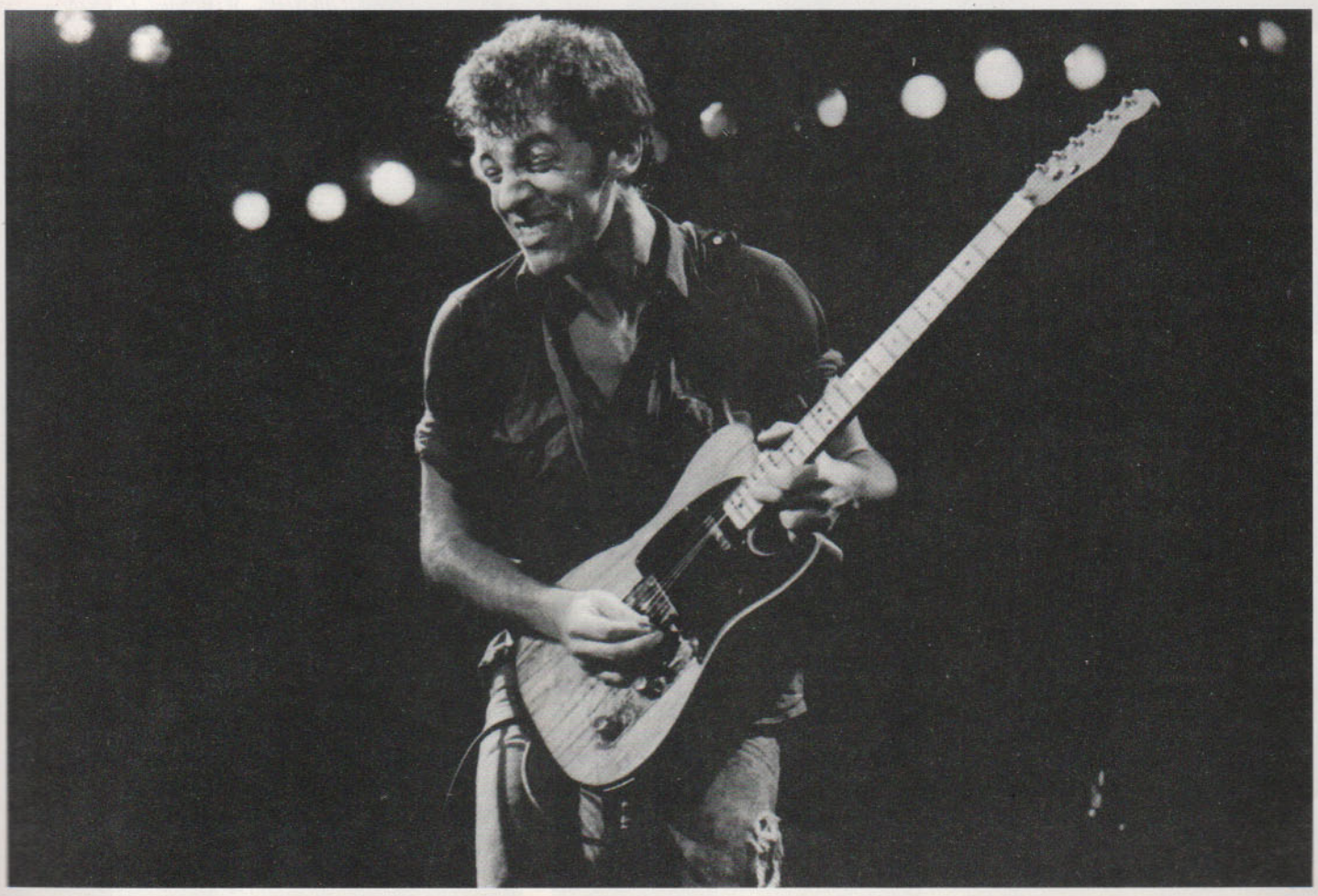
When did you first start taking pictures in general?
I started when I was in high school, many moons ago, in 1972 or '73. The reason I started was because a good friend of my brother's, Joe Bravo, used to take pictures. He took photos back in the Fillmore days: early Rod Stewart, the Allman Brothers, the Stones. I always loved his work. From there on, I wanted to take pictures at rock 'n' roll concerts. And my first ones were awful shots. I tried taking Chuck Berry at the Capitol Theater, things like that. I finally got the knack for it the last couple years in high school. I used to do a column in my high school paper, so I'd take pictures of Pink Floyd, the Dark Side of the Moon tour, the Byrds. I'd take pictures and put them in with the column.

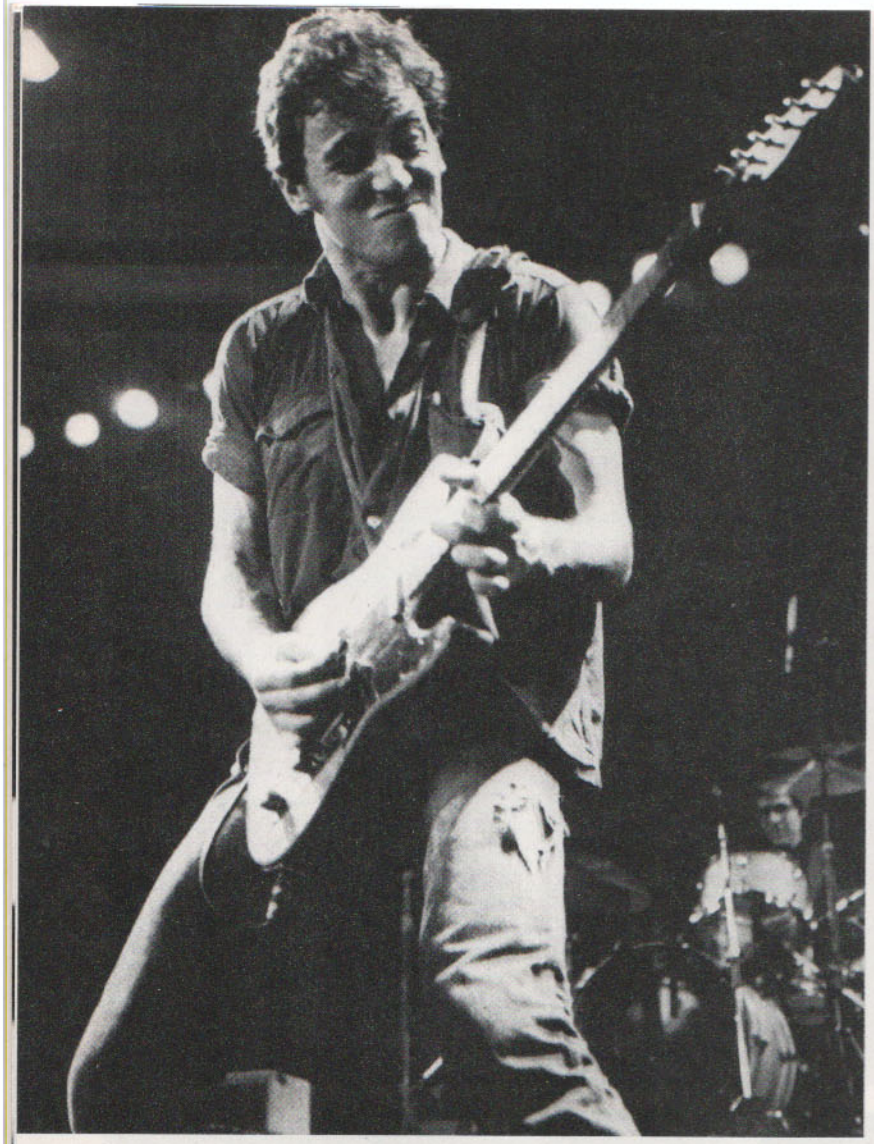
Did you get photo passes for these shows?
At that time, it was just buy a ticket and see how close you could get to the stage.

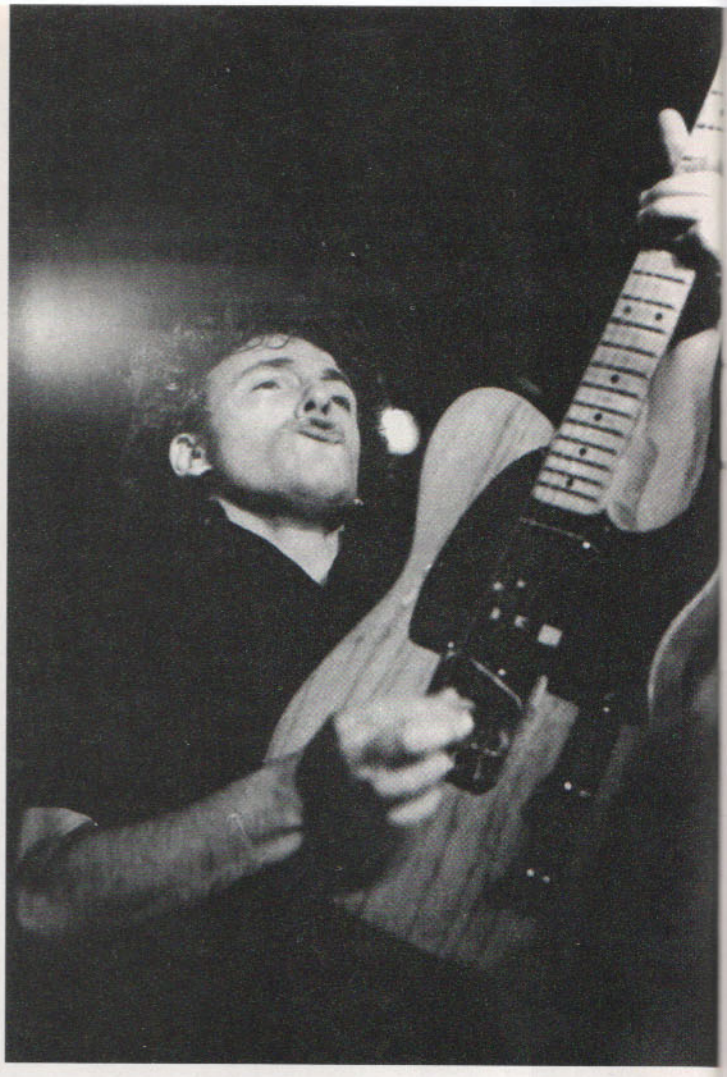
(continued)



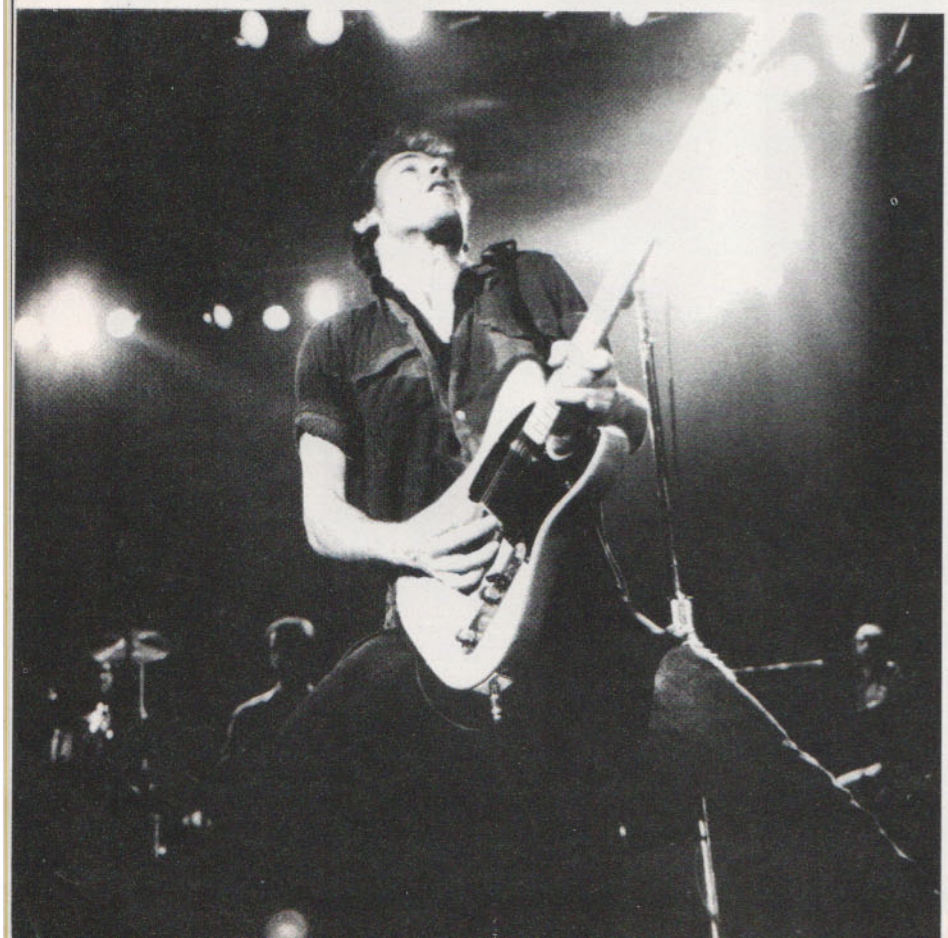
Clockwise from top left: "Kitty's Back," Boston Music Hall, 3/22/77; Boston Music Hall, 3/25/77; Winterland, 12/15/78; Winterland, 12/16/78; Winterland, 12/15/78. Previous spread: Boston Music Hall, 3/22/77.







Left, above and below: "Prove It All Night," Winterland, 12/15/78; Right, above and below, and opposite: Boston Music Hall, 3/25/77.



How cool were the acts about cameras back then?
In those days, it wasn't a "business" business. It wasn't where they wanted control of every last item. So you used to be able to get up to the stage and not have somebody beat you up. Especially at the Bruce shows. In Boston there was a concert promoter named Don Law, and his people were similar to the Bill Graham people but not as violent. They could move you if they wanted to. But for some reason, Bruce's shows in 1975 and '77 were produced by somebody else and they had college students that were the ushers. They didn't care if I took pictures, so even though I had good seats, I could go to the stage, take photos, and go back to my seat.

Bruce didn't seem to care?
Not at all. But that changed.

Let's talk about what happened in San Jose in 1978.
San Jose Civic, summer of 1978. It was an unusual venue. I went to the show with expectations of getting some great shots. I had great seats that night. And, of course, I knew when I could get them. We always had a battle cry: "'Rosalita,' meet you at the stage!" As soon as he started "Rosalita," all my friends and I would run to the stage. So Bruce started "Rosalita" and I ran to the stage. But I guess in California it was different than on the East Coast because I was the only one there. I was right under Bruce taking pictures and the crowd only filled in a bit. End of the show comes, and all of a sudden, I have two guys on either side of me, Bill Graham guys, lifting me up and carrying me backstage. I never touched the ground. All I remember is being put down in front of Jon Landau. The only words he said were, *"Take all his film."* They had no signs saying "no pictures," which they did at every show after that, incidentally. They took all my film except for maybe a roll or two. It's a shame because I got some great shots that night that are gone. But I got out with my camera and my life.

Getting back to the Boston Music Hall for a minute, you saw three of the four shows. Talk about those.
Those were highlights of my entire musical "career." Just being an audience member, they were the height of going to concerts, those three, and the two Winterland shows. They were magical. But in 1977, he was in the midst of the lawsuit, so he wasn't recording. He didn't have anything new out, but was touring a lot. Of the four shows, I had tickets for the first night, Tuesday. The next day, a friend and I were listening to a tape of the 1975 show, and as it got closer to showtime, we were getting more and more excited thinking about the night before. So we took a cab and got tickets for $10 a piece! Wednesday was great. I had a commitment for Thursday, so that was out, but my friend had second row tickets for Friday. I went to the show on Friday, and I had met Bruce that afternoon for the first time. As a fan, I had gone to his hotel in Boston, hoping that he would sign some of my photos. I brought some of my work from Tuesday to show him. I'd gone to the hotel, the Sheraton, and there was a note on Bruce's door in his handwriting, and I'll never forget it. It said, "The next person who knocks on this door I'll knock his fucking head off." So I left, and came back later in the afternoon, around four. I was just going to leave the pictures for him by the door. I came in through the basement, and when the elevator doors opened at the lobby level, there was Bruce. He was pretty disheveled and looked like he had just gotten up. I was speechless. I tried to say "Hello Mr. Springsteen." He had forgotten his keys, so he got off at the next floor to get them. He came back up and we talked, he signed some photos. But the show later was great. By the time he played "Mona" and "She's the One," I was just spent.

And that wasn't even forty-five minutes into the show.
Right. And everyone was so emotionally charged, from the first three songs on.

So Bruce has seen your work. Did he seem to approve?
Yeah, he seemed to like it. I only met him that once, and at the time, obviously, he was probably inundated with people who wanted to meet him. I'm sure he'd seen thousands of photos from everywhere. But he liked what I showed him and I left him quite a few of my shots. He picked several that he liked and took those. So in a trunk somewhere…

Let's talk about Winterland. Obviously you rebounded from getting busted earlier in the tour in San Jose.
Yeah, I guess with getting busted you get used to that. I was surprised at how much tighter it had gotten, though, by 1978. The Winterland shows were general admission so it was harder for them to control who had cameras and so forth. But I'll tell you, having waited in line seven or eight hours to get in, both nights, it was tough. I'd been to Winterland a lot, but those shows were so tough because everyone was so closely packed, especially at the stage. And I was at the stage and I could hardly lift my arms to take pictures. It was difficult, but I managed to get some great shots. I could only stay there for the first set. For the second set, I moved up to the balcony both nights.

So all those shots of yours from Winterland are from the first set.
Right, both shows. Those shows, they were historic. The level of emotion that went through the show, as anyone who's heard the tapes from the radio can tell you, he'd lift you up, then bring you down a bit, then lift you up again. And by the end of the show, you were just frantic with emotion. It was just so great. The second half in particular, starting with "The Ties That Bind," then later "Candy's Room," building it up then finishing with "Quarter to Three." Never anything like that again. It wasn't quite the same after that, like in 1980, the same kind of emotion.

Let's talk about how the move to the arenas affected your photography.
Well, the last shows I got photos at were the Born in the USA shows in 1984. The River tour I'd taken some but in the arenas you couldn't get near the stage and you had to watch out for the guards. I got some decent shots, but they weren't my best. It just got harder. And after '84, it was impossible. I tried taking photos last time in L.A. I got three shots off and nearly got thrown out. They took my film again. And I decided it wasn't worth it anymore. I'd rather see the show. The whole concept changed once he got real big. You know, sets got kind of standard and so on. You knew what he was going to play when.

In terms of taking photos in the arenas, was it harder to deal with distance and lighting?
Well, lighting, you work with what you've got. But yes, even though I had good seats at most of those shows in '80, it's harder to get closer. It's impossible to get really close without getting taken out.

Talk a bit about some of the other groups you've photographed.
In the early days, I did some work with Peter Frampton, Robert Palmer, Thin Lizzy, Gary Wright, Ten Years After, ELO. I would free-lance, working for record companies. Tom Petty when he first started. I would take promo photos, those sorts of things. Taking pictures after the show of artists with label reps and so on. And I'd get to take some of the show, too.

How about Led Zeppelin?
I did a lot of magazine assignments. You figure out how to get into shows. You had to be part photographer, part business man, and part con man. That was how you got in. I did a Led Zeppelin show on their last tour at Madison Square Garden. And to finally get right in front of one of my favorite bands and get some great shots, that was amazing. And that was the last time they toured. But I did work for magazines, some of which are out of business, the *Boston Herald-American*, etc. John Hiatt is probably one of the last artists I worked with in the post-punk period. I stopped working for a while during punk because I got tired of getting run into, so I started working with Hiatt.

Talk a bit about some of your favorite shots.
Well, the one he signed, certainly. That's from the first night of the Boston Music Hall in '77. And the one of him and Clarence from "She's the One" from the last night. Then there's a series of color shots from one of the nights at Winterland that I took during "Prove It All Night" that I like a lot. Some of those. Any of the ones I picked for this series. There are a lot of action shots, but I always liked the shots that captured the lights and the emotion of what he was doing at the time. His lighting was always great. Always right on cue, really emphasizing what he was singing. I always tried to use the lighting to emphasize the photo.

IN HIS OWN WORDS

On *Greatest Hits*

"Jon Landau came up with the list, so he gets to take the glory or the blame.... What we tried to do, the idea was a singles collection. I mean, we knew it was going to be a thing where everybody wants their favorite on. It's a no-win situation, but I wanted a record that a young fan could get a taste of all the work that we've done over the last 20 years or so, and learn a little bit about the band and get a feeling for the music without going to have to buy all the records and things."[3]

"I believe that the basic ideas and the values that I wrote into all those songs on the album are still relevant. When I wrote them, I wanted to write about things that people always have to go through at some point in their lives. My music wasn't going to be about fashion or style. It was going to be about family and struggle and identity questions.... The songs are not literally autobiographical, but in some way they're emotionally autobiographical. As they go by, you see your own take on the world and how it's changed since you were a kid. You create a variety of characters, and the thing they have in common is some emotional thread you've tried to use to make your way through what can feel like a particularly imponderable existence."[2]

Secret Garden

"I wrote it very quickly, one of my men-and-women songs. It's about the unknowability of people in general. The record I was working on [last year] touched on that... how difficult it is to know even ourselves. We live with a very limited scope of our own identities unless we are pushed or pressed into moments when we surprise ourselves either pleasantly or shockingly in some fashion."[4]

"It's about the strangeness and the complexities of a relationship... connected back like 'Brilliant Disguise' and the issues of the difficulty it takes for any two people to really get to know one another. You have to let down your defenses, your fears... and that's always frightening to do."[3]

Murder Incorporated

"For years there's this guy that's been following me around with a 'Murder Incorporated' sign. I see him in the audience, like, every five shows. I have never played the song, ever, in concert and would have no intent to do so, and yet this guy follows me around with this sign and flashes it during the entire show. So it was he who I had in mind when we put the song on the album. We said, 'Let's put this on for that guy, whoever he is.'"[2]

"I wrote it in '82, when I wrote the *Nebraska* stuff. The idea is that murder has been incorporated into the society very systematically, a system that has set itself up so that violence is one of its byproducts. The idea of a constant class of disenfranchised people seems to be accepted as the price of doing business. That's what it's about, and it's probably more relevant now than when I wrote it."[4]

This Hard Land

"It is a pretty tough little song in some ways, yet it has a carrying-on spirit to it. You've got to feel there is tomorrow. I want to hold that idea and pass that hope to my children and my fans and their children... that hope."[4]

The guy with the sign, Backstreets *subscriber Thomas LaPorte of Elmwood Park, NJ.*

On the E Street Band

"I felt the shows [with the 1992-93 band] were very good and, in general, I thought the response was good. At the same time, I can understand how some fans found it disorienting. With the E Street guys, we were like a family, like neighbors. In some ways, they were the physical realization of the community I imagined and sang about in the songs. There was a very deep symbolic importance, and a lot of people missed that."[4]

"We had such a history—we started when we were kids, people grew up and became men and women, and had kids, and got married, got divorced and everybody 'd go through their good times and their bad times—that I think they were a bridge between my work and my audience. They were symbols of a lot of what I wrote about, you know, I think to my fans and to me also I realized at a certain point that they, you know, sort of... trust, loyalty, friendship, community... the power of companionship, you know."[5]

"I actually believe that the E Street Band is a bridge to my audience. I believe that's a big part of what they bring."[6]

"You grow older and your paths converge, and then they, they go their separate ways, and maybe they converge again, and maybe they don't, you know? But at that point, the emotional history that everybody carries with them is ingrained, you know, and, and... forever."[5]

"It's very easy to play together. As a matter of fact, I think everybody plays together better now than we did when we stopped, you know.... I think that was sort of the fun of recording the new things, was people had gotten better at their instruments and better as an ensemble."[5]

"Actually, the most relaxed time we ever spent in the studio was I think the last sessions, just because it didn't feel like a test anymore. The studio in the past kinda always—for everybody—you can feel like, 'OK, now there's going to be a test, OK? Now get out there—can you really play this stuff?'"[7]

On the Future

"It's open. We had a great time the other night [at Tramps]. I'd love to play and work with the guys again at the right point... when everybody is looking forward to it."[4]

"It's very strange that the Republicans are coming back now. Because my idea in the early and mid-1980s was to put forth an alternate vision of the America that was being put forth by the Reagan-era Republicans. They basically tried to co-opt every image that was American, including me. I wanted to stake my own claim to those images, and put forth my own ideas about them. The band drew me in that direction, and that's the direction I want to work in the future with them."[2]

"We never planned to tour. I think that was just the minute people hear you're playing together at all, there's every [rumor] under the sun. But there's no tour planned. If we were gonna play again, I'd want some new music to play."[1]

"I've had this solo music... this sort of dark record I've been trying to finish. If I can finish that, I'm sure I'd like to put that out, you know.... I don't know if I'd tour, but I certainly want to get in the studio with the guys and I'm sure we'll do some recording."[7]

"...this music I've been working on. I'm not sure what I'm going to do with it. It's just a series of songs, and I'm trying to see if I can put them together and see if there's a record in it that I like. I wrote a song for this Sean Penn picture called *The Crossing Guard*, I really like that. And I'll probably, at some point, be working with the E Street Band. We had a good time when we worked together a couple months ago."[1]

"I simply want to do both things, like what Neil Young does with Crazy Horse. He'll go and do a project with different musicians, and then he'll come back and play with Crazy Horse when he has something that feels right for them."[2]

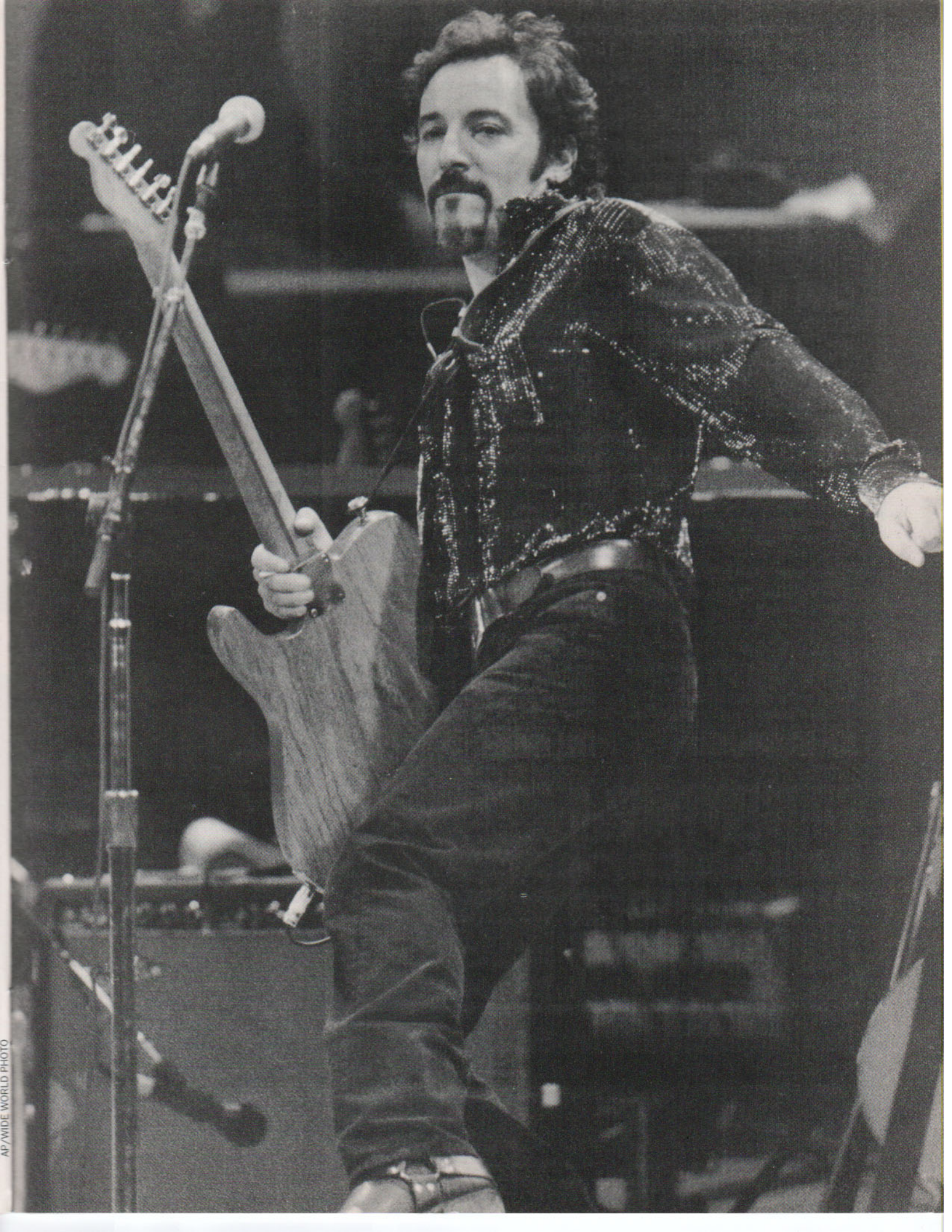
"I'd like to do both things. Everybody's got their own lives now and is doing their own stuff, but the experience we've had playing together again is that everybody still likes seeing one another and enjoys playing together tremendously. There's no sense to cut off any of the options you have."[6]

THE SOURCES

1. Scott Mervis, *Pittsburgh Post-Gazette Weekender*, 5/12/95
2. Neil Strauss, "Springsteen Looks Back but Keeps Walking On," *The New York Times*, 5/7/95
3. *Hey! Hey! It's Saturday* (Australian TV)
4. Robert Hilburn, "Boss: A Man and His Family," *The Los Angeles Times* 3/6/95
5. Ian O'Malley, *The Final Word*, VH-1
6. Bill Flanagan, *Musician*, 7/95
7. Kurt Loder, *The Week in Rock*, MTV

Right: Not cutting off any options—at Carnegie Hall without the E Streeters, one week after Sony Studios.

AP/WIDE WORLD PHOTO



AP/WIDE WORLD PHOTO

VINCENT DIPRIMA PHOTO

"I was preparing to have a big party on my birthday, which is January 11. I came home from shopping and there was a message from Bruce saying, "Why don't you come to New York? We're going to get back together and play some music." My reaction was, "Wow!" but, of course, the date he wanted to do it was my birthday. Well, standing in front of the microphone playing with the E Street Band was the best present I ever got in my life. The only problem was, I had a yard full of people in California waiting for the party. In the excitement, I forgot to call them. I'll have to make it up to them next year."

—Clarence Clemons (Larry Katz, "The Big Man Makes 'Peace,'" *The Boston Herald*, 4/14/95)

"People brought in what they had learned during those years. And Bruce had been playing with people like Jeff Porcaro and Randy Jackson, and man, he grew. We made music that had the polish of all those records that we always admired, whether it's "Try a Little Tenderness" or "Back in These Arms." We never had that kind of feeling and precision before. We tried the song "Blood Brothers" in four different arrangements, different styles. Bruce said, "Alright guys, Blonde on Blonde!" and we fell right into that style. That wasn't the one used, but it was great. Then he tried it a different way and it fell together immediately. In the middle of the take, Garry and I started playing this part. Bruce heard it and extended the section while we were playing. We were all playing the right thing, simultaneously. The magic was still there."

—Max Weinberg (from Bill Flanagan, "Frontman," *Musician*, 5/95)

"When we did the video of 'Murder Inc.,' we set up live in a club and we hadn't played together in seven years, and went, 'OK, let's try some of the old songs.' It was amazing, everybody remembered their parts real well, and it sounded good, but it gave us a new perspective on what the band was all about. The kind of power that emanates when that group of people play together is really very awe-inspiring. Even I'd forgotten in seven years. But being thrown in that situation again—especially in a small club—and playing those songs with that group of people, for Bruce to dominate that sound, to rise above that and sing above the din that this band puts out, is a lot of work. I can't blame him for trying to reinvent himself a bit."

—Garry Tallent (from Tom Roland, "Rockin' with Tallent," *The Tennessean*, 4/11/95)

"We're going back into the studio, doing a new album with the E Street Band—and who knows, maybe somehow, somewhere, we *may* do a tour. I hope so."

—Clarence Clemons (from *Mornings on 2* television program, Oakland, CA)

IN THEIR OWN WORDS

All reviews edited down and neatly categorized (perhaps unfairly) by Backstreets. *Many of the comments would be better understood in the original full reviews, but here's a sampling of some selected comments.*

THE GOOD

Springsteen, admired for making music on his own terms and timetable, is suddenly the culprit in what looks like a calculated marketing move. His first greatest hits collection, which includes the Grammy-nominated "Streets of Philadelphia," arrives the day before the awards show, a proven sales catalyst. Coincidence?... It's tempting to take the cynical view, but in this case the motive is immaterial. *GH* is an impressive and tasteful package....The strongest outing is "Murder Incorporated."...The song's dark mood and driving beat underscore a violent message that still resonates in the '90s....

Edna Gundersen
USA Today

With a live album already on the market, there really was no reason for Springsteen to produce a greatest hits package. That is, of course, until you realize the last four tracks—previously unreleased—reunite the E Street Band. The highlight of the new material is "Murder Incorporated," a terrifically dark look at the random violence prevalent on the streets today.... As for the rest... Springsteen has put together 14 songs that have had the greatest commercial success. Some fans might quibble that these are far from the artist's best songs...but with the New Jersey native's often erratic production schedule, Springsteen followers should be happy with anything new.

Stuart Levine
Los Angeles Daily News

...Springsteen is to rock what the late French director Francois Truffaut was to movies, an artist who, even as he confronted what a Springsteen song once described as the "meanness in this world," never lost sight of the goodness in people. *GH* is a guide to this journey of the heart....With the songs ordered chronologically, the album traces Springsteen's career with an intelligence and heart rare for most such quick-buck collections.... Like few of his contemporaries in rock, Springsteen created art that was determinedly inclusive. As the gulf between the wealthy and poor widened in the '80s, that was an especially remarkable message for a major entertainer to be delivering. Even at their darkest, Springsteen's songs insisted that no one be left behind.

Greg Kot
Chicago Tribune

Bruce has distinguished himself as an extraordinarily gifted singer, guitarist, band leader and live performer. But it's his magnificent obsession with American myth and his ability to vividly portray the lives of ordinary people in the indelible images of rock that argue for his singular greatness....Tracks on this collection bear witness to the chronological development of a populist visionary.... As a rejoinder to those who have dismissed Springsteen as less than the sum of his influences, *GH* offers a powerful registration of his purposeful artistry.

Bob Townsend
Atlanta Journal/Constitution

Bruce is the Paul Bunyan of modern rock. He straddles the last two decades, immense in stature, brawny, rock-ribbed and deliberate. His music, as this sampler attests, is thus far aging surprisingly well. All right, a couple of songs, like "Badlands," are beginning to sound a little pompous. But even with a few years on them, his trademark big anthems... still plunge and buck like boardwalk thrill rides.... What marks this collection is its passion....The result is fervid music, real rock of ages stuff.

David Hiltbrand
People Magazine

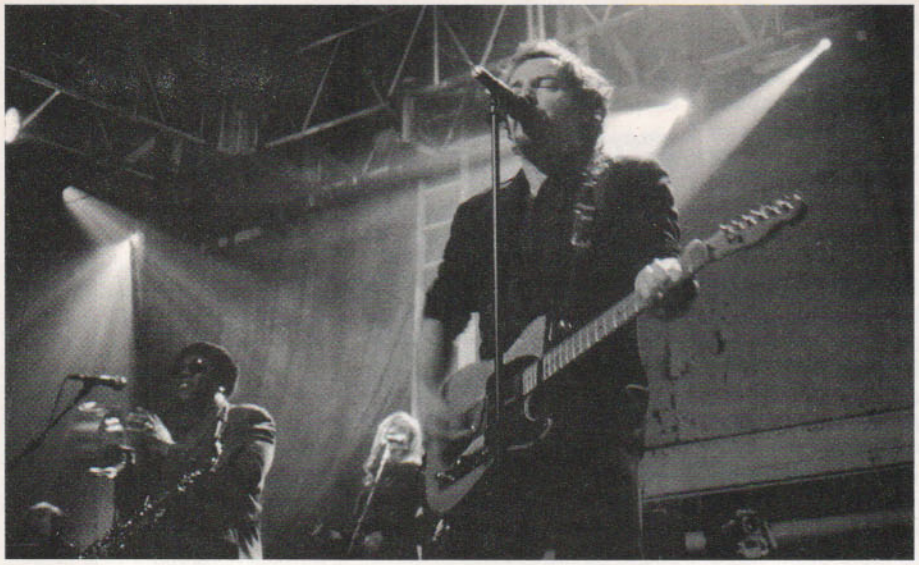
Although the bulk of this record is composed of Bruce Springsteen's most popular songs over the last 20 years, it's the four new tunes with the E Street Band that raises this disk's curiosity factor. The only real clunker among the previously unreleased cuts is "Secret Garden." Clarence Clemons' sax seems to have been grafted on simply to establish the Big Man's presence. The other three songs fall a notch below Springsteen's best work with the E Street Band, but they're still better than three-quarters of the stuff he's released over the past decade.... The best of the bunch is "This Hard Land." Written in the early '80s, during Springsteen's populist phase, it's an even more powerful anthem than "Born in the U.S.A." Over a wailing Woody Guthrie-style harmonica and a driving E Street arrangement, Springsteen spits out some of the most hard-scrabble lyrics he's ever written....

Steve Halvonik
Pittsburgh Post Gazette

...It was wise of Springsteen to spice his *GH* with new material—and wiser still to reunite his long-time E Street Band to work on it. The result is a sought-after closure to the past two decades of frantic evolution from young rebel to family man—though the E Street Band songs are so good that ardent fans will demand more in the future. And why not? This is still the best band he's ever had. In that sense, Springsteen has issued a bold tease by reuniting... the E Street Band, whose very names... have a mystique all their own. Most are virtual "blood brothers," which not coincidentally is the title of one of the new songs. The musicians provide more character, depth and peer-group grit than the never-seen-E Street aggregation that Springsteen took on the road in 1993. That guitar-oriented band was good; it just didn't have the Jersey shore R&B flair that made the E Streeters such a perfect fit through the years....

Steve Morse
Boston Globe

...Once lionized as "rock 'n' roll's future," Springsteen now comes across like the celebrity kin of the small-town washouts he sang about in "Glory Days."... It's tempting to blame the unrelenting gloom of his later work for this, but as *GH* makes plain, this isn't simply a case of social realism turning a good-times Charlie into bad-breaks balladeer. To begin with, Springsteen's darkest songs are often among his catchiest.... But the strange truth is that his work has actually gotten cheerier over time.... In this age of managed depression and self-referential irony, Springsteen's emotional heat seems corny and out of place. That anyone would believe so passionately in the music evokes little more than a sneer from the hepcats who have come to dominate current critical thinking....



Sony Studios, 4/5/95

Maybe so. But if you're not moved... that's not Springsteen's loss—it's yours. So if you'd rather continue being cool and ignore these songs, don't worry. They'll still be here when you decide to warm up.

J.D. Considine
Baltimore Sun

THE BAD

I would say to leave this one on the store shelves except that A) it contains four relatively worthwhile new songs recorded with the E Street Band, and B) Bruce Springsteen wrote the liner notes. The previously unreleased songs sound like leftovers, but Springsteen's leftovers would be the main course for most songwriters.... Overall, though, this is a flawed, predictable package.

Marc D. Allen
Indianapolis Star

...A surprisingly spare collection for someone who casts such a long musical shadow. Excluded completely are his first two albums. As a fan of "Blinded by the Light" and "Rosalita," I'm one disappointed guy. Particularly in an era filled with box sets, B-side collections and newly unearthed rarities, this collection's focus on the well-known and expected seems a bit miserly....

Eric Deggans
Asbury Park Press

I never thought I'd see the day, but here it is, a greatest hits package from Jersey's finest. Can you say fulfilling your record contract, boys and girls? I would have much preferred a *Best of the Boss* disc, something that would have chronicled his first two albums, which any longtime fan will tell you contain some of his "greatest" material. But we're talking hits here, folks, not art, not the romantic city surf punk whose poetry and guitar inspired many to follow suit.... I just wish "The Promise," "The Way," "If I Were the Priest," and "Santa Ana" would make it to the light of day (pun intended). Hopefully, this greatest hits is a teaser for the official bootleg we'll maybe one day "see up the road."

Robert Makin
The Aquarian

Springsteen is great despite the superstardom heaped upon him. He grew so vast in the 1980s... that his talent became a secondary consideration to the business of being enormous. Since then he has been so obsessively fenced off from the world by his management that it has been difficult to glean much about Springsteen's lifestyle or opinions. There are no revelations here. Like the bombastic but shallow *Live/1975-1985*, this collection makes no effort to explore the lesser known hinterlands of his work, despite containing four unreleased songs.... None of the "new" songs is a challenger for a place among Bruce's finest, which is presumably why they haven't been released before.... Maybe someone, someday will gain access to the Springsteen vaults and put together a compilation of the old, the new, the rare and the revealing that does the man justice. This isn't it.

Adam Sweeting
The Independent, UK

Too little of a good thing.... Judging on the quality of its tracks, *GH* can hardly be faulted, but the collection's format made annoying omissions inevitable. It is impossible to document a bountiful 23-year career with a single CD. One can't help but compare the album to the more ambitious greatest hits album Springsteen could have put together, one that would contain more signature tunes as well as an assortment of rarities, live tracks, alternate takes, etc....

Jay Lustig
Newark Star Ledger

Sometimes, a greatest hits album is a delightful surprise, an occasion to rediscover an artist or reassess certain neglected songs. Bruce Springsteen's *GH* is not one of them, unfortunately. The song selection here is depressingly weighted toward the predictable choices that have achieved overplay on commercial radio stations.... Make no mistake, these are great songs. But they've been heard before. Some work best in the context of the original albums. Springsteen's passionate music usually translates into a passionate following (I'm not sure there's such a thing as a casual Springsteen fan), so it's difficult to imagine any self-respecting fan who didn't already have the original versions.... New Springsteen music is a reason for fans to rejoice, but it's hard to justify the purchase of 14 familiar songs for the four new tracks....

Bill Nutt
Hackettstown Star-Gazette

Bruce Springsteen's first *GH* collection is living a bit of a lie—or just being more ironic than the straight-shooting Boss usually is. For all his popularity, he's never been huge on the hit (read: singles) charts. And if "greatest" connotes crowd favorites, why no "Rosalita," from his unrepresented debut album? But when you've compiled a body of work as strong and uncompromising as Springsteen's, you're entitled to indulge in a marketing ploy or two. Hard-core followers will have to wait for the inevitable box set for a more penetrating overview, but the 18-track *GH* is a perfectly fine retrospective for everyone else....One can only hope, too, he's not through with the breakthrough strokes of *Lucky Town*—hit maker or not.

Lloyd Sachs
Chicago Sun-Times

THE UGLY

Bruce, you mean so much to us. We got through adolescence on *Born to Run* and *Darkness*, bought *The River* the day it hit the stores in 1980 and marveled at the bleak precision of every word on *Nebraska*. We celebrated the big-time success of *Born in the U.S.A.* and came around to the gentle eloquence of *Tunnel of Love*. When we listen to *GH*, its our own lives passing before our eyes as much as yours. So when we get to the newer material, we can't help feeling let down. The writing on *Human Touch* and *Better Days* just seems transparent compared with your earlier work, and as for the four new tracks—well, the two best ("Murder Incorporated," "This Hard Land") date to 1982. Then there's a pretty ballad about your wife and a sentimental paean to the E Street Band. Nice enough, but hardly revelatory. It's not like we're giving up though. We've seen Neil Young, Bob Dylan, and Lou Reed through far worse crises than this. You've got plenty of rope to go.

Karen Shoemer
Newsweek

What's been released as Springsteen's *GH* is confusing and a bit disingenuous. Eight of his 16 Top 40 hits are missing....The songs are chronological, tracing Springsteen's shifting concerns as a writer. For many fans and critics, the major omission is "Rosalita," but not only was that never released as a single, it's more than seven minutes long, which would mean cutting two or three songs. Look for it on the inevitable Volume 2....The strangest cut is "Blood Brothers," which seems to be both homage and kiss-off to the E Street Band, sort of "The Boys Are Back in Town...Temporarily."

Richard Harrington
The Washington Post

Integrity. The word is not often used in association with multimillion-selling recording artists, but it's a tag that's been applied to Bruce Springsteen throughout his insanely fruitful career.... Bruce and manager Landau have long resisted caving in to the *GH* cash cow, seeing such compilations as just a ruse to get fans to buy the music again. But Tuesday, record stores will be lined with albums that show Mr. Springsteen...hawking songs that have been run into the ground and four never-before-released tracks that sound like leftovers.... It's the sort of career calculation you'd expect of lesser artists like Garth Brooks, not the man who was once called the future of rock 'n' roll and made good on that boast. One wonders if, in taking this capital gain, Springsteen might be losing something much more valuable....*GH* smacks of desperation, as Mr. Springsteen attempts to reclaim the top of the charts.... It will be a hollow victory, however, from the former integrity artist who used to be more concerned with making great music and doing right by his fans.

Michael Corcoran
Dallas Morning News

ON COLLECTING

By Richard Breton, Lynn Elder, and Jeff McDermott

For the benefit of our readers, *Backstreets* magazine provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real ripoffs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found on legitimate releases.

• **A Night for the Vietnam Veteran**
(Winged Wheel)
Packaging: 6
Sound Quality: 6
Performance: 10

In 1981, after a successful series of European dates, Bruce and the band returned to the U.S. to finish the last leg of the River tour. One of these concerts, specifically at the Los Angeles Sports Arena in California on August 20, was a benefit show to support the Vietnam Veterans of America Foundation, called "A Night For The Vietnam Veteran." Not only was this show special for all the invited vets in attendance—including Ron Kovic and Bobby Muller, who Bruce introduces at the start and who gives a short but moving speech to start things off—it was special for Bruce. It was one of the most emotional sets in his career. By the time Bruce is introducing "Johnny Bye Bye," the emotional tone has been set. During "The River," Bruce is so overcome that he just cannot say the lines after "got a union card and a wedding coat." The performance of "Ballad of Easy Rider" is absolutely stunning.

The circulating tapes of this show were never outstanding, with most traders grading it in the "very good" range and this boot is no exception. The audience noise is more pronounced during the opening speech and first couple of songs. There are a few sloppy edits where the source tape changes sides. The most glaring mastering error is during "Rosalita": at approximately 10:38 into the song, it suddenly repeats the previous three and a half minutes all over again.

This was one of Bruce's greatest concerts, so any version on CD is enough to interest fans. The packaging is interesting (a big red box) but ultimately hard to store. Until a tremendous tape shows up, this average quality CD will have to do to capture an above-average show.

• **Music Hall**
(All of US, 2 CDs)
Packaging: 7
Sound Quality: 7
Performance: 9

This is another excellent soundboard from 1975, with over two hours of Springsteen's hot show from 9/13/75 in Houston. Though this is a nice CD, neither the sound nor the show is consistent, with the sound getting better after a splice during "Kitty's Back" and with someone attempting to sing lead along with Bruce during part of the piano opening to "Incident." Still, collectors will want this just for the different endings to "E Street Shuffle" and "Thunder Road," both of which merit a listen. Bruce seems to really appreciate the Texas crowd and thanks them for supporting the band over the years. Danny takes one of the longest organ solos of his career during "Kitty's Back," after which the band tears into "Jungleland." There are problems with this CD, but overall it's a highly rated title from a period when experimentation was still a big part of the E Street set.

• **Marz Bars 'n' Guitars**
(Red Robin Records)
Packaging: 7
Sound Quality: 7
Performance: 8

This CD is from a decent audience recording of Bruce's 13-song jam with the Iron City Houserockers at Marz American Style in Long Branch, NJ, in 1994. Bruce and the band tackle an even split of covers, Bruce songs and ICH originals and it's great to hear Bruce sing backup as well as some different arrangements of his own tunes. The version of "Atlantic City" is riveting with a slow, driving beat. Covers include a couple of first-time performances, plus "The Wanderer" and "Brown-Eyed Girl" on which Bruce is particularly good.

The final track is a duet of "Wreck on the Highway" with John Wesley Harding at McCabe's Guitar Shop in Santa Monica, CA. It's an interesting performance by Harding, who sings the song better than Bruce probably would, and Springsteen adds an excellent guitar solo and vocal harmonies. This is a worthwhile listen and better quality than *Club Hopping Summer*.

• **My Father's Place**
(Follow That Dream, CD EP)
Packaging: 6
Sound Quality: 8
Performance: 9

Although previously available on a double vinyl picture disc boot, this show is presented in its entirety here, complete with song and band intros. The additional dialogue is a real treat and Bruce's interaction with the audience is precious.

Follow That Dream/Great Dane sets a new standard with this 55-minute disc in both length and sound quality. Other bonus CDs have been short and rarely approached this level of sound quality.

• **A Tribute to Curtis Mayfield**
(Follow That Dream, CD-EP)
Packaging: 8
Sound Quality: 7
Performance: 7

Italy's *Follow That Dream* magazine issue #20 contains the usual bonus Bruceleg CD-EP, but it's a short 17 minutes this time and only has two tracks. The CD quality is good (from the TV broadcast) and the other track is a good audience recording, during which Bruce really seems to be enjoying himself. The Grammy medley contains the spoken introductions and a nice medley of Mayfield songs. The cover is one of the nicest things about the package, and features a clean design. This set is one you can probably live without unless you're a huge fan of Mayfield.

• **Kansas City Night**
(Crystal Cat, 3CDs)
Packaging: 7
Sound Quality: 9
Performance: 9
• **Oakland Night**
(Crystal Cat, 3CDs)
Packaging: 7
Sound Quality: 8
Performance: 9

After a long drought, it seems that a few great *Born in the U.S.A.* tour boots have finally made the leap onto CD. Many Bruce fans consider the fall '84 arena leg of the tour to be among Bruce's best outings, and here are two boots to prove it. Taken from shows a month apart, Oakland Night is from the Oakland Coliseum in California on October 21 and Kansas City Night from the Kemper Arena in Missouri on November 19. Both have fine *Nebraska* sets, including the full-band "Atlantic City," "Johnny 99" and "Reason to Believe"; Oakland Night adds "Mansion on the Hill" and a haunting version of "State Trooper," while Kansas City has "Nebraska," and the rewritten version of "Johnny Bye Bye." While both titles contain the typical *BUSA* songs, including "Pink Cadillac" with the classic "Garden of Eden" intro, Oakland has "Who'll Stop the Rain," "Point Blank," "Downbound Train," "Growin' Up," "Rosalita" and "Follow That Dream," while Kansas has "I'm Goin' Down," the

solo acoustic version of "No Surrender," "Kansas City," and a "Santa Claus Is Coming to Town" finale.

Some enterprising tapers utilized a Sony PCM (digital) machine on *Kansas City Night* for one of the first digital audience tapes ever made. The sound rivals (and surpasses) many DAT tapes made during the last tour, and this is the best sounding *BUSA* boot yet. Unfortunately, *Oakland Night* was not recorded this way but is nonetheless taken from a great analog audience tape. Performance-wise, the Oakland show just (barely) edges out the Kansas City show, but most buyers will be more interested in the sound quality.

On the down side, *Oakland Night* has several songs which fade in at the beginning, including "Born in the U.S.A.," "Badlands" and "Cover Me," as well as an edit during the band introductions on "Rosalita." *Kansas City Night*'s only major flaw is a fast fade-out at the end of "Thunder Road." Still, both these sets can hold their own at the top of *BUSA* tour boots on CD.

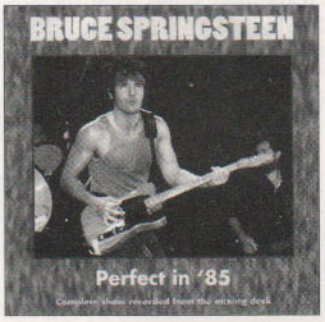
• **Roxy Night**
(Crystal Cat, 3CDs)
Packaging: 7
Sound Quality: 8
Performance: 10

• **Paramount Night**
(Crystal Cat, 3CDs)
Packaging: 7
Sound Quality: 8
Performance: 10/9

Paramount Night is another great *Darkness* tour show taken from a very good 1978 audience tape. It opens with "Good Rockin' Tonight" and includes "Rendezvous," "Santa Claus is Coming to Town" (with what many consider the definitive story intro), "Rave On," a fiery guitar intro to "Because the Night," "She's the One" (with the "I Get Mad" segment), a hot "Tenth Avenue Freeze-out," and a "Quarter to Three" that will leave you exhausted. Soundwise, this is a very good tape but not exceptional. There's a source tape change during Clarence's solo on "Jungleland"—which is noticeable because there's more audience noise—with the source changing back during Bruce's final vocal section of the song. From then on the sound is consistent although not as good. Like most boots, the sound compromises the stellar performance, though this really was one of Bruce's best shows of the era.

Roxy Night is taken from one of the more famous broadcasts of the '78 tour, a show that universally is considered one of Bruce's top ten. There are plenty of special moments, including the "Rave On" opener, "For You," an impromptu "Heartbreak Hotel," a solo piano version of "Independence Day," "Saint in the City," and "Backstreets" (with the "Sad Eyes"" section). Six bonus tracks from Saginaw, Michigan, on September 3, 1978, from an average audience tape, are strangely tacked on at the end.

Sound-wise, *Roxy Night* offers a marginal improvement over *Hands Towards the Sky*, the previous top Roxy boot. On the down-side, there's a major edit in "Point Blank" which virtually eliminates the second verse. While an unedited version of "Point Blank" does appear on *Hands Towards the Sky*, the verse in question suffers from a annoying high-pitched tone that Crystal Cat chose to eliminate. There's also a minor edit in "Thunder Road." While this is yet another improvement on the many tapes of the Roxy show in circulation, so far no bootleg CD has done this tremendous show justice and *Roxy Night* is no exception.



• **Perfect in '85**
(E St. Records, 3 CDs)
Packaging: 4
Sound Quality: 6/8
Performance: 8

This boot is the first complete *BUSA* soundboard to make it into traders' hands and onto a CD. The sound quality of most of the songs is fantastic, though the crowd is distant. The sound is variable, though, and the first half is bad enough it doesn't matter that there's a board source. There are some disturbing edits in the middle of every song that hits the 45-minute break point. This tape is clearly from a cassette recorded at the soundboard, but whoever recorded it did not insure full versions of each song. The second half is much better quality.

The performance, from Charlotte, is excellent, as by early 1985 Bruce was really heating things up. Highlights are "Atlantic City," "Reason to Believe," and "Johnny Bye Bye," if for no other reason than because we haven't heard these songs in such tremendous sound quality (the most disturbing cut, however, comes in the middle of Bruce's "Prisoner of rock 'n' roll" rap). Overall, this boot rivals *Kansas City Night*, but there are many compromises with the sound despite the source. The strangest part of this set is the closing song, "Shut Out the Light," from Louisville, added on as afterthought from an inferior tape. Why bother? If you can live with minor annoyances, this set has some great peaks.

• **Rocks the Playpen**
(Moonlight Records)
Packaging: 7
Sound Quality: 7
Performance: 8

The Playpen set is simply the best-sounding Bruce bar show yet released. The bass is deep, the cymbals are clear, the drums pound, and the guitar resonates as you would expect from an excellent soundboard recording. Most of the songs played haven't been released on previous bootlegs. Bruce dedicates the show to "Frank, the Long Branch Police Officer that let my ass go." Other highlights include "Suspicious Minds" and "Bang a Gong (Get it On)," although the entire set rocks.

The CD is a generous 72 minutes but unfortunately the excellent quality lasts only for the first third, which lowers the overall rating here. Other material includes an audience recording of a Tradewinds show which is marginal at best. Clarence joins Bruce and they kick things off with "Rockin' Pneumonia" but the set is sloppy and the sound quality is not top notch. The final track on the CD is a dog, with Sting and his fans chanting to each other the lyrics to "Message in a Bottle" back from 1988, a cut you'll want to skip over.

Overall, this is a fun set, and if you're a fan of the lighter side of Bruce (bar shows), this is worth finding.

• **Little Steven: Native American**
(Winged Wheel)
Packaging: 6
Sound Quality: 9
Performance: 7

This Little Steven boot is made from a soundboard tape so the sound quality is excellent. Bruce fans will also want to take note of Mr. Springsteen's appearance on the last two songs (billed in huge block letters on the cover). The date of the show listed is wrong on the cover (it should be October 8, 1987) but that mistake aside, this is a well designed and executed CD. The usual Winged Wheel eco-pack works better this time than on some of the label's other releases (and since this is Little Steven, a politically correct eco-pack is certainly the order of the day).

Steven was particularly proud of this tour, which took a dramatic turn away from the horn-based sound of his early albums. This show is from the Ritz in New York City and Steven is in fine form. Steven didn't tour extensively behind this material so this is a recommended title for anyone who missed the power of Van Zandt live (like most people outside of New York City). The Bruce addition is a nice bonus, and Bruce sounds like he's having a better time than he does at his own club gigs. Regretfully, this CD doesn't capture the entire gig (probably for space reasons, since this CD is a full 73 minutes long).

Many diehard Bruce fans will probably pass over this title but few Bruce boots have sound this dynamic. This title and the Little Steven/Southside *Unplugged* CD are two of the most highly recommended titles outside the Springsteen catalog and are more than worth their price.

ON DISC

Clarence releases fourth album

New Bruce singles arrive

The most sought-after release from *Greatest Hits* has been the limited edition package of the full-length CD, given away by several radio stations in advance of the album's release. The track listing on this promotional-only CD is exactly the same as on the commercial release, but the packaging is dramatically different.

The limited edition is a cardboard digi-pack, which opens like a book to reveal two sides. The left side has an accordion-folded series of 13 picture sleeves from Springsteen's European singles, reproduced in full color. On the right-hand side is the photo of Bruce leaning against a Corvette, the cardboard on which the photo is printed forming an envelope with closing flap that houses the disc itself. The standard CD booklet slips into a pocket behind the cover. The value of this promotional-only CD on the collectors' market has continued to skyrocket, selling for twice the amount of the commercial issue around the time of its release and commanding triple-digit figures in recent weeks.

Some collectors were confused by the inclusion of a picture sleeve for "Murder Incorporated" in the digi-pack's fold-out; although "Murder Inc." was the first video and the first song from *Greatest Hits* released to radio, there was no commercial single release planned. The picture sleeve, a black and white image with red type, was used on the one-track promotional-only CD. ("Murder Inc." did see release in a few countries: a limited twelve-inch was released in Holland; CD singles were pressed in France and Austria, though the latter was quickly withdrawn.)

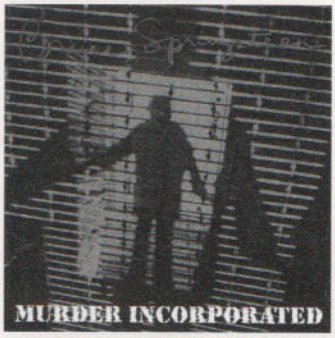
A one-track promotional CD also turned up for the single release of "Secret Garden," which brought singles in a slew of different formats and two new b-sides. In the UK there were two different CD singles, both with four tracks. One, with an orange-toned picture sleeve, contained three previously released tracks as b-sides: "Because the Night," "Sandy," and "Pink Cadillac." (These b-sides also turned up on a rare commercial issue for "Murder Inc." released in France.)

The other UK single was a limited-edition CD, which had the same picture on the sleeve, but this time in purple tones. The limited CD single contained three completely different b-sides, two of which were previously unreleased: "Secret Garden" (string version), "Murder Incorporated" (live), and "Thunder Road" (live).

The live version of "Thunder Road" was previously available on the *In Concert/MTV Plugged* CD, but the live "Murder Incorporated," recorded at Tramps the night of the "Murder Inc." video shoot, is exclusive to the "Secret Garden" single. The other new track, the "Secret Garden" string arrangement, was also a nice surprise; while the differences are subtle between this and the LP version, the consensus among fans seems to be that the string version is as good or better.

Here in the US, Columbia continued its practice of releasing material from *In Concert* as b-sides, despite the fact that most fans have found it easy to get their hands on the official full-length European release of that concert. A two-track CD single contained "Secret Garden" and "Thunder Road" (live), with an orange picture sleeve (a slightly browner orange than the UK version).

A seven-inch vinyl single was also released in the US, (also consisting of "Secret Garden" and the over-exposed live version of "Thunder Road") which, surprisingly, came with a picture sleeve. The US has been one of the few (if not the only) countries to release a "Secret Garden" 45; in the past few years it has most often been the case that collectors had to look outside of the US for 45s, particularly for picture sleeves.



Much later, the previously unreleased b-sides from "Secret Garden" finally became available in the US. A 5-track CD single with a blue picture sleeve collected the four songs from the UK limited edition CD plus "Pink Cadillac."

Clarence Clemons has been busier than even he expected himself to be; the spontaneous E Street Band reunion just happened to occur as Clemons was putting the finishing touches on his fourth album, *Peacemaker*, on the Zoo label.

"It's my fourth album, but I consider it my first. This was the first time I was able to express myself without being directed by someone else—or threatened," a laughing Big Man told the *Boston Herald*. In expressing himself this time around, Clarence has chosen not to include vocals on *Peacemaker*, but to speak through his horn instead: "The saxophone is the vocalist here."

The instrumental album is a dramatic departure from his earlier party-style efforts. "World music" might be a little more accurate than the common "new age" tag in describing the music on *Peacemaker*, all of which was written by Clemons: The songs combine tribal rhythms, percussion and piano to create moody, polyrhythmic backdrops for the Big Man's sax explorations.

Little Steven's *Freedom No Compromise* has been re-released on compact disc, after being out of print for several years. Originally released in 1987, Little Steven's third album contains eight tracks, including the singles "Bitter Fruit," "No More Party's," and "Trail of Broken Treaties." The CD is being reissued on a UK label, Connoisseur Collection, and should be available in the US as an import.

Another compact disc reissue should interest Nils Lofgren fans, particularly those looking for a good overview of his early career. The Raven label has put together a Nils anthology called *Soft Fun, Tough Tears: 1971-1979*. The collection covers Lofgren's music in the '70s, with material from both his band, Grin, and his first five solo records. *Soft Fun* includes material from the promo-only *Back It Up!!*, plus extensive liner notes and rare photos.

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JOHN: WISHING YOU "GLORY DAYS" AHEAD IN your new "hometown" of Freehold. No retreat, no surrender. Love, your sister, Maria.

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Continued from page 5

zine like yours one has to actually stand up and *defend* Bruce. We're supposed to be the fans, remember?

First of all, it's too easy to say that a greatest hits album is just a way to make some quick money. Of course, I'm sure all the Sony executives are rubbing their hands together, but Bruce himself already has enough money for ten lifetimes. Bruce's main concern, I'm convinced, is to fill the gap between real albums with something else. He doesn't want to disappear again like he did after *Tunnel of Love*. It also means he can get the fans and the record company off his back for a while so that he can finish his real album in peace and not compromise the quality just to get it out fast.

We also have to think about not only ourselves, the hard-core fans, but also, for example, the many new people whose attention Bruce attracted with "Streets of Philadelphia." They will be interested in getting to know Bruce better without having to buy his entire back catalog, and this album is a favor to *them*.

It strikes me that this is not only greatest hits, this is history. This is an attempt to sum up the past and connect it to the present. You can even see it as a summary of the continuous story Bruce has been telling since *Born to Run*. Even I, a fan for almost ten years, see it more clearly now. Besides, it's not just a trivial reel-off of songs in chronological order. You'll remember that "My Hometown" was a hit *after* "Glory Days," but on this album "My Hometown" has been put before "Glory Days" in order to connect it to "Born in the U.S.A." Maybe a few more people will get the message now? The same new connection has been made between "Badlands" and "The River."

If we look at the four "new" songs included, they make up a pretty good selection. First of all, we finally got "Murder Inc." How anyone can complain about an album containing that song is beyond me. It's worth the whole price. (Now, how about a "Frankie" lobby, anyone?) As for the old songs, don't they just sound great? They jump out of the speakers like never before. "Dancing in the Dark" (not my favorite song by any means) knocked me out completely. And "Badlands"... wow! If we could get the whole *Darkness* album in that quality, I would gladly pay double price for it.

My only complaint is that they edited some of the songs for space reasons, most conspicuously "Human Touch." But apart from that, I think the album is superb for all the above-mentioned reasons. And then I haven't even mentioned that without *Greatest Hits* we might not have gotten an E Street reunion. Think about that.

Karsten S. Andersen
Hvidovre, Denmark

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COMPACT DISCS

"Secret Garden" UK Limited Edition CD5 In addition to the title track, the ltd. ed. single contains a **live** version of "Murder Incorporated" plus the string arrangement of "Secret Garden" and the *MTV In Concert* version of "Thunder Road." Purple pic insert.....$12

"Secret Garden" UK CD5 The regular edition, also with four tracks: Secret Garden/Because the Night (from *Live*)/Pink Cadillac/4th of July, Asbury Park (Sandy). Orange pic insert.....$12

"Secret Garden" US 2-track CD5 Contains "Secret Garden" plus the *MTV In Concert* version of "Thunder Road." Orange pic insert.....$5

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"Streets of Philadelphia" European 4-track Contains "Streets" plus three live tracks from the *MTV In Concert* performance, two of which were not on the *In Concert* compact disc: "Growin' Up"/"The Big Muddy"/"If I Should Fall Behind".....$15

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MTV In Concert: ~~Unplugged~~ Released in Europe only and now out of print, this official Sony CD has 13 live tracks, including "Atlantic City".....$25

A Tribute to Curtis Mayfield Includes Bruce's "Gypsy Woman," plus Mayfield songs by 16 others...$15

Born to Run Mastersound CD Corrected and re-released by Sony, truly stunning sound from Super Bit Mapping technology. Gold CD....$32.50

Chimes of Freedom Canada CD5. Features live tracks from 1988: "Be True," "Tougher Than the Rest," "Chimes," and the acoustic "Born to Run," on a 5-inch CD with jewel box. Out of print.....$18

Live Collection Vol. 1 Japan CD5. Four tracks in all, with two non-LP b-sides: live versions of "Incident" and "For You." Out of print, awesome packaging.....$32.50

Blood, Sweat and Beers: Best of the Bar Bands This fantastic compilation collects Springsteen-related artists and captures the sound of the shore. Includes tracks from Nils, Southside, Joe Grushecky, John Eddie, and more.....$13

Rarities on Compact Disc Vol. 15 '93 Promo 23 track sampler from the Westwood One Radio Network, compiling rare tracks on CD. Features Bruce's "Viva Las Vegas," otherwise only available on the now out of print collection, *The Last Temptation of Elvis*. Also includes rare tracks by the Beatles, Stones, Queen, more. 23 tracks in all.....$25

"Chicken Lips and Lizard Hips" Australian CD5 from Disney's *For Our Children* album, with Little Richard's "Itsy Bitsy Spider" and Bruce's "Chicken Lips" track as the b-side. Very rare, highly collectible, and comes in a cardboard sleeve.....$30

Baseball's Greatest Hits The **Bruce Springstone** 45 and 12-inch are hard to find, but the classic Springs*tone* track "Take Me Out to the Ball Game" is now available on CD. Includes 21 other baseball-related tracks like "Who's On First," from Rhino.....$15

USA for Africa: We are the World "Trapped" live on CD: recorded at Meadowlands, 8/5/84.....$18

Sun City With brand new liner notes from Little Steven and a bonus track. With Bruce, Bono, Gabriel, Dylan, Townshend, Raitt, etc.....$17

For Our Children Disney benefit for children with AIDS, includes Bruce's "Chicken Lips...".....$15

Cover Me The classic compilation of Springsteen covers on CD from Rhino.....$16

John Prine: The Missing Years With Bruce on "Take a Look at My Heart.".....$15

Southside Johnny: All I Want is Everything: Best of 1979-1991 (Rhino) Liner notes written by Southside, "Walk Away Renee," "Trash It Up," plus 16 others. Great live cover photos.....$16

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Southside Johnny: Reach Up and Touch the Sky Great live album from 1981 now on CD.....$12

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Little Steven: *Freedom No Compromise* Unavailable on CD for years, now back in print from the UK. Including "Trail of Broken Treaties," "Bitter Fruit," and "No More Party's," 8 tracks in all.....$18

Little Steven: Men Without Women.....$16

Little Steven: Voice of America.....$16

Gary U.S. Bonds: Dedication.....$16

Gary U.S. Bonds: On the Line.....$16

VINYL

Greatest Hits US 2LP With Bruce's liner notes on the gatefold, lyrics and pics (bigger than in CD booklet) on the sleeves. Great warm sound...$16

PICTURE DISC: UK "Streets" 12-inch vinyl This limited edition record features a spectacular Preston photo of the Boss from the "Streets" video shoot. Same four tracks as the Euro CD.....$15

PICTURE DISC: "I'm On Fire"/"Born in the U.S.A." Great live Bruce image on waving flag background/ shaped 7" disc.....$25

The River UK 12" Includes "The River," "Rosalita," "Born to Run" and a classic cover shot of Bruce seated outside gas station. m-/m.....$50

Human Touch US LP Sealed, mint.....$12

Lucky Town US LP Sealed, mint.....$12

UK "Streets" 7" backed with "If I Should Fall Behind," with picture sleeve!.....$8

US "Streets" 7" backed with "If I Should Fall Behind," no picture sleeve, but US issue!.....$6

US "Secret Garden" 7" backed with "Thunder Road"(live). With great picture sleeve!.....$5

POSTERS

Wild & Innocent Promo This medium-sized poster is the cover of the second album inset on a larger cream-colored sheet. Very rare, incredible condition: m- or better.....$50

Video Anthology Promo Large poster issued to video and record stores, with cover shot and titles of songs down the side. Fantastic. m.....$8

US Live Cover Shot 2' x 2' giant, gorgeous blow-up of the *Live 75-85* cover. Super! m-.....$8

SPECIAL! BOTH POSTERS ABOVE FOR $12, SAVE $4

Little Steven Freedom No Compromise Poster Deal Gorgeous 2' x 3' promo of the cover shot PLUS a separate 2' x 2' poster of colorful type saying "Little Steven, Freedom No Compromise, New Album." Get both for just.....$8

E Street Family Tree Our own poster edition of the family tree that ran in the *Backstreets* book. Red ink on white. m.....$12

BOOKS AND MAGAZINES

Penthouse Poster Mag 5/76. Great one-shot with lots of pics, entire magazine folds out into giant live shot of Bruce. Pictured at right. m- and rare! Regularly $18, ON SALE.....$15

BACKSTREETS Springsteen: The Man and His Music By Charles R. Cross and the editors of *Backstreets* Magazine. 1992 Paperback ed., revised and updated with new photos and material.....$19

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Led Zeppelin: Heaven and Hell By Charles R. Cross and Erik Flannigan. Beautiful hardcover, packed with amazing photos $24.95

Blinded by the Light Compiled in 1985 by Humphries and Hunt. Part biography, part discography, tons of pictures and info. Limited quantity.....$25

•YOU BETTER NOT TOUCH VOL. ONE This is the first complete guide to Springsteen on bootleg compact disc. Thorough, honest, and well-illustrated, volume one of *You Better Not Touch* compiles reviews of the first 80+ titles in existence. Listings for each disc include separate 1-10 ratings for sound quality, packaging, performance, etc.; overall star ratings of 1-5; track listings, and, of course, plenty of exhaustive comments.....$10

•YOU BETTER NOT TOUCH VOL. TWO The sequel: *You Better Not Touch 2* picks up where the first guide left off, covering approximately 150 CDs released from 1991 through summer '94. By *Backstreets* reviewer Lynn Elder. For honest, exhaustive advice on the latest Bruce bootlegs.....$20

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Backstreets Magazine #1 Ltd. edition reprint.....$2

For True Rockers Only #18. Great UK Bruce mag., latest issue.....$6

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MISCELLANY

Pin Pack Official pack of 3 pins sold on recent tour, includes HT World Tour mini-placard.....$7

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***Lucky Town* Shirt** This is style #4 from the '92-93 tour, with great *Lucky Town* cover shot of Bruce on the front and Lucky Town cactus logo on the back. White, LARGE and XL ONLY.....$16

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7/27

BRUCE SPRINGSTEEN

GREATEST HITS

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THUNDER ROAD
BADLANDS
THE RIVER
HUNGRY HEART
ATLANTIC CITY
DANCING IN THE DARK
BORN IN THE U.S.A.
MY HOMETOWN
GLORY DAYS
BRILLIANT DISGUISE
HUMAN TOUCH
BETTER DAYS
STREETS OF PHILADELPHIA

14 CLASSICS &
4 NEW SONGS
WITH THE E STREET BAND

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